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HARVARD UNIVERSITY

LIBRARY

OF THE

FOGG ART MUSEUM

CATALOGUE

OF THE

OIL PAINTINGS

AND

WATER COLOURS

IN

THE WALLACE COLLECTION

WITH

Short Notices of the Painters.

BY AUTHORITY OF THE TRUSTEES.

EIGHTH EDITION.

LONDON:
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AND SOLD AT HERTFORD HOUSE.
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CONTENTS.

Plan of Hertford House iii

Hours of Opening and Closing the Museum iii

Regulations for the Admission of the Public iv

List of Catalogues Published v

Introduction vi

Numerical Index xi

List of Painters Classified According to their Schools in Chronological Order xlvi

List of Portraits Contained in the Section of Paintings of the Wallace Collection lv

CATALOGUE of the Oil Paintings and Water-Colours, with Short Notices of the Painters 1

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Museum opens at 10 a.m., instead of, as us 12.

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184
191

WALLACE COLLECTION.

HOURS OF OPENING AND CLOSING.

Admission to the Wallace Collection is FREE except on TUESDAYS and FRIDAYS, when SIXPENCE is charged; and is open to the Public as follows :—

Hours of Opening.	Hours of Closing.
Monday ... ... 12 noon.	January ... ... 4 p.m.
	February... ... 4.30 p.m.
TUESDAY, Wednesday, Thursday, FRIDAY ..., Saturday ... 10 a.m.	March ... ... 5 p.m.
	April to September 6 p.m.
	October ... ... 5 p.m.
	November, December 4 p.m.
Sunday ... ... 2 p.m.	April ... ... 5 p.m.
	May to September 6 p.m.
	October ... ... 5 p.m.
(On Sundays open only from April to October inclusive.)	(Closed on Sundays during the remainder of the year.)

Note.—The Wallace Collection is closed on Good Friday, Christmas Eve, and Christmas Day. On Bank Holidays the Museum opens at 10 a.m., instead of, as usual on Mondays, at 12.

7000 & 10 Wt 24563 (S) 3/08 D & S W.C. 30699r a 2

REGULATIONS.

The Regulations for the admission of the Public are as follows :—

1. No visitor is allowed to touch any picture or object exhibited, or to go within the railings placed before the pictures, furniture, and works of art.

2. It is not permitted to take umbrellas or parcels into the Gallery; or to carry sticks, except in cases of infirmity recognised by the attendants. Sticks, umbrellas, and parasols must be left with the attendants in the Hall. The same Regulation is extended to all articles which might be used to point at pictures.

3. No visitors are permitted to bring in provisions of any kind, or to take refreshments in the Galleries, nor are they allowed to carry or produce bottles, &c., or to throw about any paper or refuse. Smoking is absolutely forbidden in the bui ding.

4. In case of noise, indecorous behaviour, or of other misconduct on the part of any visitor, the attendants will call in the assistance of the police. Any person so offending will be liable to immediate expulsion.

5. Children under the age of 8 will not be admitted under any circumstances. Children over 8 and under the age of 12 will be admitted only when in charge of responsible adults. No person shall be admitted in a state of intoxication.

CATALOGUES.

Authorised Catalogues are sold only at Hertford House, as follows :—

Provisional Catalogue of Paintings	6d.*
Abridged Catalogue of Paintings	2d †
Provisional Catalogue of Furniture and Objects of Art generally in the Wallace Collection	6d.‡
Catalogue of European Armour and Arms	6d.‡

The above Catalogues can be forwarded through the post on application to the Keeper. The postage is respectively *2*d.*, †1½*d.*, and ‡3*d.*

BIBLIOGRAPHICAL NOTE.

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Third Edition	March, 1901.
Reprinted with Corrections ...	September, 1901.
Fourth Edition	April, 1903.
Fifth Edition	September, 1904.
Sixth Edition	November, 1905.
Seventh Edition	January, 1907.
Eighth Edition	April, 1908.

INTRODUCTION.

THE WALLACE COLLECTION, consisting of paintings, water-colour drawings, miniatures, illuminations, bronzes, armour and arms, furniture, porcelain and faïence, enamels, snuff boxes, ivories, medals, glass, and other precious works of art, was bequeathed by the late Lady Wallace to the British nation under her will, bearing date the 23rd of May, 1894. The Testatrix died on the 16th of February, 1897. The main terms of the bequest were the following :—

The collection was bequeathed on the condition that the Government for the time being should agree to give a site in a central part of London, and build thereon a special museum to contain it, and it was provided that the said collection should always be kept together, unmixed with other objects of art, and should be styled "The Wallace Collection."

The bequest was expressly made to include the Louis Quatorze balustrade to the Great Staircase at Hertford House, which was to be used in the new museum to be erected for the display of the collection. The bequest was made subject to the further condition that Her Majesty's Government should nominate Mr. John Murray Scott to be one of the Trustees of the collection for the Nation, and also that for the time (not exceeding a period of four years from the decease of the Testatrix) during which it should remain at Hertford House, it should be at the risk and peril of Her Majesty's Government, by whom was also to be defrayed the cost of superintendence and preservation in respect of the same. As a preliminary to the consideration of the main question whether the Wallace Collection should be permanently established at Hertford House, or, as directed in the

will of the late Lady Wallace, in a new museum to be constructed for the express purpose of containing it, a case was submitted to the Law Officers of the Crown. They gave the opinion that, although the purchase and adaptation of Hertford House could not be considered a strict compliance with the terms of the bequest, yet, if the residuary legatee, Mr. Murray Scott—he being, as it was shown, the only person who could make a claim in this respect under the Will—should concur in the arrangement, and bind himself and his legal representatives to treat the purchase and adaptation of Hertford House as a fulfilment of the condition in the same, then the Government would be justified in effecting such purchase and adaptation. Mr. John Murray Scott formally concurred in the adoption of this arrangement by Her Majesty's Government.

Under the Treasury Minute of 3rd May, 1897, a Committee was appointed, consisting of The Right Honourable the Marquis of Lansdowne, K.G., G.C.M.G., G.C.S.I. (Chairman); The Right Honourable Sir William Vernon Harcourt, M.P.; Sir Edward J. Poynter, P.R.A.; Mr. Algernon Bertram Freeman Mitford, C.B. (now Lord Redesdale); Sir Francis Mowatt, K.C.B.; Mr. (now Sir) Walter Armstrong, Director of the National Gallery of Ireland; Mr. Alfred C. de Rothschild; Mr. Alfred Waterhouse, R.A., LL.D., to consider "where, in what manner, and at what probable cost, provision might best be made for the housing and exhibition of the art collection recently bequeathed to the nation by Lady Wallace, and to make any recommendations that might seem fit to them as to the constitution of the Trust in which the collection should be vested." The Committee submitted in their Report, presented to both Houses of Parliament in July, 1897, that, in their opinion, Her Majesty's Government would be well advised if they were to arrange that the collection should be allowed to remain at Hertford House subject to the condition that the galleries and apartments should be suitably altered for the purpose. They therein recorded their conclusions to the effect that such an arrangement would be in accordance with the terms of the bequest, and would, in the view of the Executors, give effect to the wishes of the Testatrix;

that it would, more than any other arrangement, preserve the distinctive character of the collection; that it would be much the least costly of the alternatives suggested; that it would avoid the risks inseparable from removal and re-arrangement; that it would provide a museum which, owing to its complete detachment from other buildings, would be specially free from risk of fire; and finally that it would avoid the necessity for delay, and afford the public an opportunity of entering into the enjoyment of the priceless collection bequeathed to the Nation within a shorter time than under the alternative scheme.

Sir E. J. Poynter, not being in complete agreement with the Committee on certain points, made a separate Report, pointing out the advantages which, in his opinion, would result from the housing of the Wallace Collection in a new building to be constructed in the vicinity of the National Gallery.

In addition to Mr. John Murray Scott (now Sir John Murray Scott, Bart., K.C.B.), who had been specially nominated under the Will, the following Trustees were appointed by Treasury Minute dated 28th July, 1897, to take over the Wallace Collection:—The Right Honourable the Earl of Rosebery, K.G., K.T.; The Right Honourable Sir Edward Malet, G.C.B., G.C.M.G.; Sir John Stirling Maxwell, Bart., M.P.; Major-General Sir Arthur E. A. Ellis, K.C.V.O., C.S.I.; Alfred C. de Rothschild, Esq.; A. B. Freeman Mitford, Esq., C.B. (now Lord Redesdale). Under the Treasury Minute of that date, Mr. Claude Phillips was appointed Keeper of the Wallace Collection. In November, 1907, Viscount Esher, G.C.V.O., K.C.B., was appointed a Trustee in the place of General Sir Arthur Ellis, deceased.

The Wallace Collection was brought together in the main by Francis Charles, third Marquess, and Richard, fourth Marquess of Hertford. It was, however, largely added to, and in many essential respects, re-organised by the late Sir Richard Wallace, to whom it had passed by bequest. The European armoury, unique of its kind in England, is entirely his creation. The Masters of the French School of Painting of the eighteenth century, and especially Watteau, Lancret, Pater, Le Moine, Oudry, Nattier, Boucher, Fragonard, and Greuze, are represented as they

are in no public or private gallery in Europe, except that of the Louvre, which is, under this head, surpassed in several important particulars by the Wallace Collection. The Italian pictures are few, but of fine quality, and include important works by Cima da Conegliano, Bernardino Luini, Andrea del Sarto, and Titian, besides interesting fragments detached from frescoes of the Lombard and other Italian Schools. Special features of the collection is the interesting series of canvases by Canaletto and his School and the unsurpassed group of similar pictures by Francesco Guardi. The works of the Spanish School include groups of paintings by Velasques and Murillo and a picture by Alonzo Cano. Among the great artists of Flanders, Rubens, Van Dyck, Cornelis de Vos, Jordaens, Gonzales Coques, Adriaen Brouwer, David Teniers the Younger, and many others are magnificently represented. Illustrating the Dutch School in its prime there are famous canvases by Rembrandt, Frans Hals, Van der Helst, Adriaen and Isack van Ostade, Adriaen and Willem Van de Velde, Pieter de Hooch, Terborch, Metsu, Philips Wouwerman, Jacob van Ruisdael, Hobbema, Berchem, Paul Potter, Aelbert Cuijp, Jan Davidz de Heem, Jan Baptist Weenix, Jan Weenix, Van Huysum, and many others. The English School is represented by some of the masterpieces of Reynolds and Gainsborough, besides works by Romney, Hoppner, Morland, Lawrence, Turner, Bonington, Wilkie, Clarkson Stanfield, David Roberts, and others. Among the celebrated French artists of the nineteeth century are to be found Prud'hon, Géricault, Gros, Delacroix, Léopold Robert, Scheffer, Decamps, Marilhat, Horace Vernet, Couture, Meissonier, Paul Delaroche, Gérôme, Corot, Théodore Rousseau, Troyon, Jules Dupré, Dias, Isabey, and Eugène Lami. The collection comprises rare examples of the Italian majolica of Gubbio, Urbino, Pesaro, Castel Durante, and Caffaggiolo; Limoges and other enamels; ivories and other precious objects. The collection of Sèvres porcelain is among the finest in the world; it can only be paralleled with that of His Majesty the King at Windsor Castle and Buckingham Palace. The collection of French snuff boxes of the eighteenth century is also exceptional and probably unrivalled. Among the miniatures are examples by the most renowned artists of the English an

foreign schools. The sculpture comprises besides bronzes of the fifteenth, sixteenth, and seventeenth centuries (including the famous "Charles IX" of Germain Pilon), works of the sixteenth, seventeenth, and eighteenth centuries by Torrigiano, François and André-Michel Anguier, Coysevox, Girardon, Cayot, Falconet, Jean-Jacques Caffieri, Houdon, and others. The collection of French furniture of all kinds, of clocks, garnitures, candelabra, candlesticks, bronzes, and ornamental objects of the seventeenth and eighteenth centuries stands alone; no single collection in France or England, whether public or private, affords such opportunity for the study of this branch of decorative art.

An important selection from the pictures now included in the Wallace Collection was exhibited by the then Marquis of Hertford at the Manchester Fine Arts Exhibition of 1857, in a gallery specially set aside for the purpose. After the siege of Paris in 1870-71, the French section of the collection was brought over to England by the late Sir Richard Wallace. The whole of it, as it then existed, with the exception of certain canvases too large for exhibition, was lent by him to the new Bethnal Green Branch of the South Kensington Museum, which it completely filled. This public exhibition at Bethnal Green lasted from June 1872 until April 1875. On or about the latter date, the collections were restored to Hertford House, which had been in the meantime largely altered and partially reconstructed in order to receive them. They were then re-arranged under the personal supervision of the late Sir Richard Wallace and have from that time remained permanently at Hertford House; loans of important pictures being made, however, from time to time to the Winter Exhibitions of Old Masters brought together by the Royal Academy. As a consequence of the recommendations of the Committee, already cited, a partial reconstruction of Hertford House has been carried out, among the main features of which are the building, on the site of the stables, of a series of four large galleries, to contain the European and Oriental Armouries, and the construction, on the first floor, of the top-lighted gallery, which now contains French pictures and furniture of the eighteenth century. The arrangement of the collections in the galleries, as altered and reconstructed, is an entirely new one.

INDEX

TO THE NAMES OF THE MASTERS

REPRESENTED IN

THE WALLACE COLLECTION.

ARRANGED ACCORDING TO THE NUMBERS OF THE PICTURES.

OIL PAINTINGS.

No.	Name.	School.	Gallery.
1	**Cima,** *Giovanni Battista,* (called Cima da Conegliano)	Venetian	XVI.
2	**Bianchi,** *Francesco Bianchi Ferrari*	Modenese	„
3	**Murillo,** *Bartolomé Estéban* ...	Spanish	„
4	**Velazquez,** *Diego*	„	„
5	**Tiziano,** *Vecellio* (after)	Venetian	„
6	**Velazquez,** *Diego*	Spanish	„
7	**Murillo,** *Bartolomé Estéban* (School of)	„	„
8	**Luini,** *Bernardino*	Milanese	„
9	**Sarto,** *Andrea d'Agnolo di Francesco*	Florentine	„
10	**Luini,** *Bernardino*	Milanese	„

No.	Name.	School.	Gallery.
11	**Tiziano,** *Vecellio*	Venetian	XVI.
12	**Velazquez,** *Diego*	Spanish	"
13 } 14 }	**Murillo,** *Bartolomé Estéban* ...	"	"
15	**Cano,** *Alonso*	"	"
16	**Dyck,** *Sir Anthony van*	Flemish	"
17	**Ostade,** *Isack van*	Dutch	"
18	**Vos,** *Cornelis de*	Flemish	"
19	**Venetian School,** (Early 16th Century)	—	"
20	**Maes,** *Nicolas*	Dutch	"
21	**Ostade,** *Isack van*	"	"
22	**Vos,** *Cornelis de*	Flemish	"
23	**Hooch,** (or **Hoogh**), *Pieter de* ...	Dutch	"
24	**Both,** *Jan*	"	"
25	**Berchem,** *Claes Pietersz*	"	"
26	**Pourbus,** *Frans* (the Elder) ...	Flemish	"
27	**Hooch,** (or **Hoogh**) *Pieter de* ...	Dutch	"
28	**Both,** *Jan*	"	"
29	**Rembrandt,** *Harmensz* **van Rijn** ...	"	"
30	**Rubens,** *Sir Peter Paul*	Flemish	"
31] 32 } 33]	**Reynolds,** *Sir Joshua*, P.R.A. ...	British	"

No.	Name.	School.	Gallery.
34	Murillo, *Bartolomé Estéban* ...	Spanish	XVI.
35 } 36 }	Reynolds, *Sir Joshua*, P.R.A. ...	British	,,
37	Romney, *George*	,,	,,
38	Reynolds, *Sir Joshua*, P.R.A. ...	,,	,,
39	Lawrence, *Sir Thomas*, P.R.A. ...	,,	,,
40	Reynolds, *Sir Joshua*, P.R.A. ...	,,	,,
41	Lawrence, *Sir Thomas*, P.R.A. ...	,,	,,
42	Gainsborough, *Thomas*, R.A. ...	,,	,,
43	Reynolds, *Sir Joshua*, P.R.A. ...	,,	,,
44	Gainsborough, *Thomas*, R.A. ...	,,	,,
45	Reynolds, *Sir Joshua*, P.R.A. ...	,,	,,
46	Murillo, *Bartolomé Estéban* ...	Spanish	,,
47 } 48 }	Reynolds, *Sir Joshua*, P.R.A. ...	British	,,
49	Cuijp, *Aelbert*	Dutch	,,
50	Ruisdael, *Jacob van*	,,	,,
51	Cuijp, *Aelbert*	,,	,,
52	Rembrandt, *Harmensz* van Rijn ...	,,	,,
53	Dyck, *Sir Anthony van*	Flemish	,,
54	Cuijp, *Aelbert*	Dutch	,,
55	Rembrandt, *Harmensz* van Rijn ...	,,	,,
56	Ruisdael, *Jacob van*	,,	,,

No.	Name.	School.	Gallery.
57	**Pynacker,** *Adam*	Dutch	XVI.
58	**Murillo,** *Bartolomé Estéban* ...	Spanish	,,
59	**Weenix,** *Jan*	Dutch	,,
60	**Hobbema,** *Meindert*	,,	,,
61	**Drost,** *Cornelis*	,,	,,
62	**Weenix,** *Jan*	,,	,,
63	**Rubens,** *Sir Peter Paul*	Flemish	,,
64	**Hondecoeter,** *Melchior de*	Dutch	,,
65	**Wouwerman,** *Philips*	,,	,,
66	**Mierevelt,** *Michiel Jansz*	,,	,,
67	**Weenix,** *Jan*	,,	,,
68	**Murillo,** *Bartolomé Estéban* ...	Spanish	,,
69	**Hondecoeter,** *Melchior de*	Dutch	,,
70	**Velazquez,** *Diego* (ascribed to) ...	Spanish	,,
71	**Rubens,** *Sir Peter Paul*	Flemish	,,
72	**Snyders,** *Frans*	,,	,,
73	**Ostade,** *Isack van*	Dutch	,,
74	**Bol,** *Ferdinand*	,,	,,
75	**Hobbema,** *Meindert*	,,	,,
76	**Heem,** *Jan Davidsz de*	,,	,,
77	**Velde,** *Willem van de* (the Younger)	,,	,,
78	**Flinck,** *Govert*	,,	,,
79	**Dyck,** *Sir Anthony van*	Flemish	,,

No.	Name.	School.	Gallery.
80	Velde, *Adriaen van de*	Dutch	XVI.
81	Rubens, *Sir Peter Paul*	Flemish	"
82	Rembrandt, *Harmensz* van Rijn ...	Dutch	"
83	Hondecoeter, *Melchior de*	"	"
84	Hals, *Frans*	"	"
85	Dyck, *Sir Anthony van*	Flemish	"
86	Rembrandt, *Harmensz* van Rijn ...	Dutch	"
87	Weenix, *Jan*	"	"
88	Velazquez, *Diego*	Spanish	"
89	Backer, *Jacob Adriaensz*	Dutch	"
90	Rembrandt, *Harmensz* van Rijn ...	"	"
91	Weenix, *Jan*	"	"
92	Coques, (Gonzales Coques or Cocx)	Flemish	"
93	Rubens, *Sir Peter Paul*	"	"
94	Dyck, *Sir Anthony van*	"	"
95	Hobbema, *Meindert*	Dutch	"
96	Maes, *Nicolas*	"	"
97	Murillo, *Bartolomé Estéban* ...	Spanish	"
98	Weenix, *Jan*	Dutch	"
99	Hobbema, *Meindert*	"	"
100	Velazquez, *Diego*	Spanish	"
101	Fyt, *Jan*	Flemish	"
102	Weenix, *Jan*	Dutch	XVII.

No.	Name.	School.	Gallery.
103	**Weenix,** *Jan*	Dutch	XVII.
104	**Murillo,** *Bartolomé Estéban* (School of)	Spanish	,,
105	**Murillo,** *Bartolomé Estéban* ...	,,	,,
106	**Velazquez,** *Diego* (after)	,,	,,
107	**Ring,** *Pieter de*	Dutch	,,
108	**Poussin,** *Nicolas*	French	,,
109	**Velazquez,** *Diego* (after)	Spanish	,,
110	**Helst,** *Bartholomeus van der* ...	Dutch	,,
111	**Steen,** *Jan*	,,	,,
112	**Dyck,** *Sir Anthony van* (after) ...	Flemish	,,
113	**Everdingen,** *Allart van*	Dutch	,,
114	**Claude Lorrain,** (*Claude Gellée*)...	French	,,
115	**Pynacker,** *Adam*	Dutch	,,
116	**Rosa,** *Salvatore*	Neapolitan	,,
117	**Weenix,** *Jan Baptist*...	Dutch	,,
118	**Dyck,** *Sir Anthony van* (after) ...	Flemish	,,
119	**Champaigne,** *Philippe de*	,,	,,
120	**Jordaens,** *Jacob*	,,	,,
121	**Hackaert,** *Jan*	Dutch	,,
122	**Largilliere,** *Nicolas de*	French	,,
123	**Dyck,** *Sir Anthony van* (after) ...	Flemish	,,
124	**Weenix,** *Jan*	Dutch	,,
125	**Claude Lorrain,** (*Claude Gellée*)...	French	,,

No.	Name.	School.	Gallery.
126	**Sassoferrato,** (*Giovanni Battista Salvi*)	Bolognese	XVII.
127	**Champaigne,** *Philippe de*	Flemish	,,
128	**Raoux,** *Jean*	French	,,
129	**Champaigne,** *Philippe de*	Flemish	,,
130	**Rigaud,** *Hyacinthe*	French	,,
131	**Domenichino,** (Domenico Zampieri)	Bolognese	,,
132	**Camphuijsen,** *Govert*	Dutch	,,
133	**Murillo,** *Bartolomé Estéban* (School of).	Spanish	,,
134	**Champaigne,** *Philippe de*	Flemish	,,
135	**Vernet,** *Claude-Joseph*	French	,,
136	**Murillo,** *Bartolomé Estéban* (School of).	Spanish	,,
137	**Velde,** *Willem van de* (the Younger)	Dutch	,,
138	**Cuijp,** *Aelbert*	,,	,,
139	**Poussin,** *Gaspard*	French	,,
140			
141	**Weenix,** *Jan*	Dutch	,,
142			
143	**Velde,** *Willem van de* (the Younger)	,,	XIV.
144	**Wouwerman,** *Philips*	,,	,,
145	**Velde,** *Willem van de*	,,	,,
146	**Weenix,** *Jan Baptist*	,,	,,
147	**Stry,** *Jacob van*	,,	,,

No.	Name.	School.	Gallery.
148	Ruisdael, *Jacob van*	Dutch	XIV.
149	Huysum, *Jan van*	„	„
150	Steen, *Jan*	„	„
151	Werff, *Adriaen van der*	„	„
152	Neeffs, *Peter* (the Elder)	Flemish	„
153	Dietrich, *Christian Wilhelm Ernst*...	German	„
154	Steen, *Jan*	Dutch	„
155	Mieris, *Willem van*	„	„
156	Ruisdael, *Jacob van*	„	„
157	Neer, *Aert van der*	„	„
158	Steen, *Jan*	„	„
159	Neer, *Aert van der*	„	XIII.
160	Wijnants, *Jan*	„	XIV.
161	Neer, *Aert van der*	„	„
162	Coques, (Gonzales Coques or Cocx)	Flemish	„
163	Mieris, *Willem van*	Dutch	„
164	Hobbema, *Meindert*	„	„
165	Werff, *Adriaen van der*	„	„
166	Bourssе, *Esaias*	„	„
167	Netscher, *Caspar*	„	„
168	Schalcken, *Godfried*	„	„
169	Ostade, *Adriaen van*	„	„
170	Dou, *Gerard*	„	„

No.	Name.	School.	Gallery.
171	Schalcken, *Godfried*	Dutch	XIV.
172	Cuijp, *Aelbert*	,,	,,
173	Rembrandt, *Harmensz* van Rijn...	,,	,,
174	Weenix, *Jan*	,,	,,
175	Heem, *Jan Davidsz de*	,,	,,
176	Mieris, *Willem van*	,,	,,
177	Dou, *Gerard*	,,	,,
178 179	Mieris, *Willem van*	,,	,,
180	Cuijp, *Aelbert*	,,	,,
181	Mieris, *Willem van*	,,	,,
182	Weenix, *Jan*	,,	,,
183	Berchem, *Claes Pietersz*	,,	,,
184	Neer, *Aert van der*	,,	,,
185 186	Berchem, *Claes Pietersz*	,,	,,
187	Wouwerman, *Philips*	,,	,,
188	Mieris, *Willem van*	,,	,,
189	Potter, *Paulus*	,,	,,
190	Wijnants, *Jan*	,,	,,
191	Teniers, *David* (the Younger) ...	Flemish	,,
192	Pot, *Hendrick Gerritsz*	Dutch	,,
193	Wouwerman, *Philips*	,,	,,

No.	Name.	School.	Gallery.
194	Velde, *Willem van de* (the Younger)	Dutch	XIV.
195	Heyden, *Jan van der*	"	"
196	Teniers, *David* (the Younger) ...	Flemish	"
197	Ruisdael, *Jacob van*	Dutch	"
198	Both, *Jan*	"	"
199	Velde, *Adriaen van de*	"	"
200	Neer, *Aert van der*	"	"
201	Rembrandt, *Harmensz* van Rijn	"	"
202	Ostade, *Adriaen van*	"	"
203	Rembrandt, *Harmensz* van Rijn	"	"
204	Netscher, *Caspar*	"	"
205	Slingelandt, *Pieter Cornelis van* ...	"	"
206	Metsu, *Gabriel*	"	"
207	Huysum, *Jan van*	"	"
208	Storck, *Abraham*	"	"
209	Steen, *Jan*	"	XIII.
210	Teniers, *David* (the Younger) ...	Flemish	"
211	Brouwer, *Adriaen*	"	"
212	Netscher, *Caspar*	Dutch	"
213	Berchem, *Claes Pietersz*	"	"
214	Netscher, *Caspar*	"	"
215	Velde, *Willemvan de* (the Younger)	"	"
216	Wouwerman, *Philips*	"	"

No.	Name.	School.	Gallery.
217	Neer, *Aert van der*	Dutch	XIII.
218	Wouwerman, *Philips*	„	XIV.
219	Potter, *Paulus*	„	XIII.
220	Mieris, *Willem van*	„	„
221	Velde, *Willem van de*	„	„
222	Jardin, *Karel du*	„	„
223	Coques, (Gonzales Coques or Coox)	Flemish	„
224	Maes, *Nicolas*	Dutch	„
225	Heyden, *Jan van der*	„	„
226	Wouwerman, *Philips*	„	„
227	Teniers, *David* (the Younger)	Flemish	„
228	Cuijp, *Aelbert*	Dutch	„
229	Rembrandt, *Harmensz* van Rijn ...	„	„
230	Heyden, *Jan van der*	„	„
231	Teniers, *David* (the Younger)	Flemish	„
232	Cuijp, *Aelbert*	Dutch	„
233	Weenix, *Jan*	„	„
234	Metsu, *Gabriel*	„	„
235 236	Terborch, or Ter Borch, *Gerard*	„	„
237	Netscher, *Caspar*	„	„
238	Rembrandt, *Harmensz* van Rijn ...	„	„
239	Maes, *Nicolas*	„	„

No.	Name.	School.	Gallery.
240	Metsu, *Gabriel*	Dutch	XIII.
241	Jardin, *Karel du*	"	"
242	Metsu, *Gabriel*	"	"
243	Neer, *Eglon Hendrik van der* ...	"	"
244	Bakhuijsen, *Ludolf*...	"	"
245	Berchem, *Claes Pieterez*	"	"
246	Velde, *Willem van de* (the Younger)	"	"
247	Ruisdael, *Jacob van* (ascribed to) ...	"	"
248	Bakhuijsen, *Ludolf*	"	"
249	Wijnants, *Jan*	"	"
250	Cuijp, *Aelbert*	"	"
251	Metsu, *Gabriel*	"	"
252	Potter, *Paulus*	"	"
253	Cuijp, *Aelbert*	"	"
254	Witte, *Emanuel de*	"	"
255	Cuijp, *Aelbert*	"	"
256	Berchem, *Claes Pieterez*	"	"
257	Landseer, *Sir Edwin*, R.A.	British	XV.
258	Roberts, *David*, R.A.	"	"
259	Decamps, *Alexandre-Gabriel* ...	French	"
260	Bonheur, *Marie Rosa*	"	"
261	Decamps, *Alexandre-Gabriel* ...	"	"
262	Couture, *Thomas*	"	"

No.	Name.	School.	Gallery.
263	Decamps, *Alexandre-Gabriel* ...	French	XV.
264	Prud'hon, *Pierre-Paul*	,,	,,
265	Couture, *Thomas*	,,	,,
266	Diaz, *Narcisse-Virgile Diaz de la Peña*	,,	,,
267	Decamps, *Alexandre Gabriel* ...	,,	,,
268	Diaz, *Narcisse-Virgile Diaz de la Peña*	,,	,,
269	Decamps, *Alexandre-Gabriel* ...	,,	,,
270	Bonington, *Richard Parkes* ...	British	,,
271	Isabey, *Eugène-Gabriel*	French	,,
272	Prud'hon, *Pierre-Paul*	,,	,,
273	Bonington, *Richard Parkes* ...	British	,,
274	Géricault, *Jean-Louis-André-Théodore.*	French	,,
275	Leys, *Jean-Auguste-Henri*, BARON ...	Belgian	,,
276	Delaroche, *Paul*	French	,,
277	Vernet, *Horace*	,,	,,
278	Landelle, *Charles*	,,	,,
279	Cogniet, *Léon*	,,	,,
280	Vernet, *Horace*	,,	,,
281	Corot, *Jean-Baptiste-Camille* ...	,,	,,
282	Delacroix, *Eugène*	,,	,,
283	Rousseau, *Pierre-Étienne-Théodore*	,,	,,
284	Scheffer, *Ary*	,,	,,
285	Roqueplan, *Camille-Joseph-Étienne*	,,	,,

No.	Name.	School.	Gallery.
286	Delaroche, *Paul*	French	XV.
287	Meissonier, *Jean-Louis-Ernest* ...	„	„
288	Couture, *Thomas*	„	„
289			
290	Meissonier, *Jean-Louis Ernest* ...	„	„
291			
292	Decamps, *Alexandre Gabriel* ...	„	„
293	Marilhat, *Prosper*	„	„
294	Decamps, *Alexandre-Gabriel* ...	„	„
295	Prud'hon, *Pierre-Paul*	„	„
296	Decamps, *Alexandre-Gabriel* ...	„	„
297	Meissonier, *Jean-Louis Ernest* ...	„	„
298	Scheffer, *Ary*	„	„
299	Dupré, *Jules*	„	„
300	Delaroche, *Paul*	„	„
301	Gérôme, *Jean-Léon*	„	„
302	Decamps, *Alexandre-Gabriel* ...	„	„
303	Gros, *Antoine-Jean*, BARON	„	„
304	Gérôme, *Jean-Léon*	„	„
305	Decamps, *Alexandre-Gabriel*	„	„
306	Gérôme, *Jean-Léon*	„	„
307	Decamps, *Alexandre-Gabriel*	„	„
308	Gallait, *Louis*	Belgian	„

No.	Name.	School.	Gallery.
309	Cooper, *Thomas Sidney*, R.A. ...	British	XV.
310	Nuijen, *Wynand Jan Joseph* ...	Modern-Dutch.	„
311	Delaroche, *Paul*	French	„
312	Diaz, *Narcisse-Virgile Diaz de la Peña*	„	„
313	Prud'hon, *Pierre-Paul*	„	„
314	Delaroche, *Paul*	„	„
315	Prud'hon, *Pierre-Paul*	„	„
316	Scheffer, *Ary*	„	„
317	Marilhat, *Prosper*	„	„
318	Decamps, *Alexandre-Gabriel* ...	„	„
319	Bonington, *Richard Parkes* ...	British	„
320	Delaroche, *Paul*	French	„
321	Scheffer, *Ary*	„	„
322	Bonington, *Richard Parkes* ...	British	„
323			
324	Delacroix, *Eugène*	French	
325			
326			
327			
328	Meissonier, *Jean-Louis-Ernest* ...	„	„
329			
330			
331			

No.	Name.	School.	Gallery.
332	Meissonier, *Jean-Louis-Ernest* ...	French	XV.
333	Bonington, *Richard Parkes* ...	British	"
334	Marilhat, *Prosper*	French	"
335	Isabey, *Eugène-Gabriel*	"	"
336	Vernet, *Horace*	"	"
337	Meissonier, *Jean-Louis-Ernest* ...	"	"
338	Pettenkofen, *August von*	German	"
339	Bonington, *Richard Parkes* ...	British	"
340	Couture, *Thomas*	French	"
341	Bonington, *Richard Parkes* ...	British	"
342	Heilbuth, *Ferdinand*	French	"
343	Stanfield, *Clarkson*, R.A.	British	"
344	Troyon, *Constant*	French	"
345	Decamps, *Alexandre-Gabriel* ...	"	"
346	Vernet, *Horace*	"	"
347 348	Prud'hon, *Pierre-Paul*	"	"
349	Vernet, *Horace*	"	"
350	Decamps, *Alexandre-Gabriel* ...	"	"
351	Bonington, *Richard Parkes* ...	British	"
352	Wilkie, *Sir David*, R.A.	"	"
353	Decamps, *Alexandre-Gabriel* ...	French	"
354	Stanfield, *Clarkson*, R.A.	British	"

No.	Name.	School.	Gallery.
355	Delaroche, *Paul*	French	XV.
356	Marilhat, *Prosper*	„	„
357	Wilkie, *Sir David*, R.A.	British	„
358	Delaroche, *Paul*	French	„
359	Troyon, *Constant*	„	„
360	Isabey, *Eugène-Gabriel*	„	„
361	Robert-Fleury, *Joseph-Nicolas* ...	„	„
362	Bonington, *Richard Parkes* ...	British	„
363	Brascassat, *Jacques-Raymond* ...	French	„
364 365	Bonheur, *Marie-Rosa*	„	„
366	Ziem, *Félix*	„	„
367 368	Vernet, *Horace*	„	„
369	Meissonier, *Jean-Louis-Ernest* ...	„	„
370	Couture, *Thomas*	„	„
371	Meissonier, *Jean-Louis-Ernest* ...	„	„
372	Bonheur, *Marie-Rosa*	„	„
373	Landseer, *Sir Edwin*, R.A.	British	„
374	Fauvelet, *Jean-Baptiste*	French	„
375	Bonington, *Richard Parkes* ...	British	„
376	Landseer, *Sir Edwin*, R.A.	„	„
377	Watteau, *Antoine*	French	XVIII.

No.	Name.	School.	Gallery.
378	Lancret, *Nicolas*	French	XVIII.
379	Fragonard, *Jean-Honoré*	,,	,,
380	Pater, *Jean-Baptiste-Joseph* ...	,,	,,
381	Watteau, *Antoine*	,,	,,
382	Fragonard, *Jean-Honoré*	,,	,,
383	Pater, *Jean-Baptiste-Joseph* ...	,,	,,
384	Greuze, *Jean-Baptiste*	,,	,,
385	Boucher, *François*	,,	,,
386	Pater, *Jean-Baptiste-Joseph* ...	,,	,,
387	Watteau, *Antoine*	,,	,,
388	Greuze, *Jean-Baptiste*	,,	,,
389	Watteau, *Antoine*	,,	,,
390	Boucher, *François*	,,	,,
391	Watteau, *Antoine*	,,	,,
392	Le Moine, or Le Moyne, *François*	,,	,,
393	Lancret, *Nicolas*	,,	,,
394	Fragonard, *Jean-Honoré*	,,	,,
395	Watteau, *Antoine*	,,	,,
396	Greuze, *Jean-Baptiste*	,,	,,
397	Pater, *Jean-Baptiste-Joseph* ...	,,	,,
398	Greuze, *Jean-Baptiste*	,,	,,
399	Boucher, *François*	,,	,,
400	Pater, *Jean-Baptiste-Joseph*	,,	,,

No.	Name.	School.	Gallery.
401	Lancret, *Nicolas*	French	XVIII.
402	Greuze, *Jean-Baptiste*	,,	,,
403			
404	Fragonard, *Jean-Honoré*	,,	,,
405	Pater, *Jean-Baptiste-Joseph* ...	,,	,,
406			
407	Greuze, *Jean-Baptiste*	,,	,,
408	Lancret, *Nicolas*	,,	,,
409			
410	Watteau, *Antoine*	,,	,,
411	Boucher, *François*	,,	,,
412	Fragonard, *Jean-Honoré*	,,	,,
413	Greuze, *Jean-Baptiste*	,,	,,
414	Nattier, *Jean-Marc*	,,	,,
415	Greuze, *Jean-Baptiste*	,,	,,
416	Watteau, *Antoine*	,,	,,
417	Le Moine, or Le Moyne, *François*	,,	,,
418	Boucher, *François*	,,	,,
419	Greuze, *Jean-Baptiste*	,,	,,
420	Pater, *Jean-Baptiste-Joseph* ...	,,	,,
421	Greuze, *Jean-Baptiste*	,,	,,
422	Lancret, *Nicolas*	,,	,,
423	Boucher, *François*	,,	,,

No.	Name.	School.	Gallery.
424	Pater, *Jean-Baptiste-Joseph* ...	French	XVIII.
425	Greuze, *Jean-Baptiste*	,,	,,
426	Pater, *Jean-Baptiste-Joseph* ...	,,	,,
427 428	Greuze, *Jean-Baptiste*	,,	,,
429	Boucher, *François*	,,	XIX.
430	Fragonard, *Jean-Honoré*	,,	,,
431 432 433	Boucher, *François*	,,	,,
434	Greuze, *Jean-Baptiste*	,,	,,
435	Boilly, *Louis-Léopold*	,,	,,
436	Lancret, *Nicolas*	,,	XX.
437	Nattier, *Jean-Marc*	,,	XIX.
438	Boucher, *François*	,,	,,
439	Watteau, *Antoine*	,,	,,
440 441 442 443	Greuze, *Jean-Baptiste*	,,	,,
444 445 446	Boucher, *François*	,,	,,

No.	Name.	School.	Gallery.
447	Boucher, *François*	French	XIX.
448	Lancret, *Nicolas*	„	XX.
449	Le Brun, *Élisabeth-Louise Vigée* ...	„	„
450	Lancret, *Nicolas*	„	„
451	Loo, *Charles-André* (called Carle van Loo)	„	„
452	Pater, *Jean-Baptiste-Joseph* ...	„	„
453	Nattier, *Jean-Marc*	„	„
454	Greuze, *Jean-Baptiste*	„	„
455	Fragonard, *Jean-Honoré*	„	„
456	Nattier, *Jean-Marc*	„	„
457	Le Brun, *Élisabeth-Louise Vigée* ...	„	„
458	Pater, *Jean-Baptiste-Joseph* ...	„	„
459	Greuze, *Jean-Baptiste*	„	„
460	Pater, *Jean-Baptiste-Joseph* ...	„	„
461	Nattier, *Jean-Marc*	„	„
462	Marne, *Jean-Louis de*	„	„
463	Troy, *Jean-François de*	„	„
464	Lépicié, *Nicolas-Bernard*	„	„
465	Lancret, *Nicolas*	„	XIX.
466	Lépicié, *Nicolas-Bernard*	„	XX.
467 468	French School, (18th Century) ...	„	„
469	Marne, *Jean-Louis de*...	„	„

No.	Name.	School.	Gallery.
470	Troy, *Jean-François de*	French	XX.
471	Boucher, *François*	,,	,,
472	Pater, *Jean-Baptiste-Joseph*...	,,	,,
473	Boilly, *Louis-Léopold*	,,	,,
474			
475	Charlier, *Jacques*	,,	,,
476			
477	Loo, *Louis-Michel Van*	,,	,,
478	Lancret, *Nicolas*	,,	,,
479	Boilly, *Louis-Léopold*	,,	,,
480	Vernet, *Claude-Joseph*	,,	,,
481	Boucher, *François*	,,	Grand Staircase.
482			
483	Fragonard, *Jean-Honoré*	,,	,,
484	Le Moine, or Le Moyne, *François*...	,,	,,
485	Boucher, *François*	,,	,,
486			
487	Le Moine, or Le Moyne, *François*	,,	,,
488	Fragonard, *Jean-Honoré*	,,	,,
489	Boucher, *François*	,,	,,
490			
491	Guardi, *Francesco*	Venetian	XII.
492	Canaletto, (Giovanni Antonio da Canale).	,,	,,

No.	Name.	School.	Gallery.
493	Canaletto, (Giovanni Antonio da Canale).	Venetian	XII.
494	Guardi, *Francesco*	"	"
495			
496			
497			
498	Canaletto, (Giovanni Antonio da Canale).	"	"
499			
500			
501	... ...	"	IX.
502			
503	Guardi, *Francesco*	"	XII.
504			
505	Canaletto, (Giovanni Antonio da Canale).	"	"
506	Bellotto, *Bernardo*	"	"
507	Canaletto, (Giovanni Antonio da Canale).	"	"
508	Guardi, *Francesco*	"	"
509	Canaletto, (Giovanni Antonio da Canale).	"	"
510	Bellotto, *Bernardo*	"	"
511			
512			
513	Canaletto, (Giovanni Antonio da Canale).	"	"
514			

No.	Name.	School.	Gallery.
515 } 516 }	Canaletto, (Giovanni Antonio da Canale).	Venetian	XII.
517 } 518 }	Guardi, *Francesco*	„	„
519 } 520 } 521 } 522 } 523 } 524 }	Rubens, *Sir Peter Paul*	Flemish	On Screen G. XXII.
525	Beccafumi, *Domenico*	Sienese	III.
526	Luini, *Bernardino*	Milanese	„
527	Crivelli, *Carlo*	Venetian	„
528	Flemish School, (15th Century) ...	—	„
529	Clouet, *Jean*, ascribed to	French	„
530	Clouet, *François*, School of	—	„
531	Pourbus, *Pieter*	Flemish	„
532	Corneille de Lyon	French	„
533	German School, (16th Century) ...	—	„
534 } 535 }	Flemish School, (16th Century) ...	—	„
536	Ferrarese School, (15th Century)	—	„
537	Luini, *Bernardino*	Milanese	„

No.	Name.	School.	Gallery.
538	**Foppa,** Vincenzo	Milanese	III.
539	**Ferrarese School,** (Second half of 15th Century).	—	"
540	**Umbrian School,** (Late 15th Century).	—	"
541 542	**North Italian School,** (16th Century).	—	"
543	**Benvenuto di Giovanni**	Sienese	"
544	**Milanese School** (Early 16th Century).	—	"
545	**Spagna,** *Lo*	Umbrian	"
546	**Tiziano,** *Vecellio* (after)	Venetian	"
547	**Hans Holbein,** the Younger, (Adaptation from).	German	"
548	**Flemish School,** (15th Century) ...	—	"
549	**Florentine School,** (14th Century)	—	"
550	**Sienese School** (14th Century) ...	—	"
551	**Clouet,** *Jean,* (School of)	—	"
552	**Parma,** School of, (16th Century)...	—	"
553	**Roman School,** (16th Century). ...	—	"
554	**Hans Holbein,** the Younger, (Adaptation from).	German	"
555	**Bronzino** (Angelo di Cosimo) ...	Florentine	"
556	**Florentine School,** (Late 15th Century).	—	"
557	**Angeli,** *Heinrich von*	Viennese	"
558	**Lawrence,** *Sir Thomas,* P.R.A. ...	British	"

No.	Name.	School.	Gallery.
559	Lawrence, *Sir Thomas*, P.R.A. ...	British	I.
560	Ramsay, *Allan*	,,	,,
561	Reynolds, *Sir Joshua*, P.R.A. ...	,,	,,
562	Dolci, *Carlo*	Florentine	,,
563	Hoppner, *John*, R.A.	British	,,
564	Sully, *Thomas*	American	,,
565	Sassoferrato, (*Giovanni Battista Salvi*).	Bolognese	,,
566	Westall, *Richard*, R.A.	British	IX.
567	Papety, *Dominique-Louis-Féréol* ...	French	,,
568	Schopin, *H. F.*	,,	,,
569	Saint-Jean, *Simon*	,,	,,
570	Vernet, *Horace*	,,	,,
571	Roqueplan, *Camille-Joseph-Étienne*	,,	,,
572	Vernet, *Horace*	,,	,,
573	Schelfhout, *Andreas*	Modern-Dutch.	,,
574	Morland, *George*	British	,,
575	Vernet, *Horace*	French	,,
576	Heilbuth, *Ferdinand*	,,	,,
577	Vernet, *Horace*	,,	,,
578	Symonds, *W. R.*	British	,,
579	Isabey, *Eugène-Gabriel*	French	,,
580	Gudin, *Théodore-Jean-Antoine* ...	,,	,,
581	Bellangé, *Joseph-Louis-Hippolyte* ...	,,	,,

No.	Name.	School.	Gallery.
582	Vernet, *Horace*	French	IX.
583	Roqueplan, *Camille-Joseph-Étienne*	"	"
584 585	Vernet, *Horace*	"	"
586	Bellangé, *Joseph-Louis-Hippolyte*...	"	"
587	Roberts, *David*, R.A.	British	"
588	Calame, *Alexandre*	Swiss	Between IX. & X.
589	Landseer, *Sir Edwin*, R.A.	British	"
590 591 592	Robert, *Louis-Léopold*	"	X.
593	Vernet, *Horace*	French	"
594	Desportes, *Alexandre-François* ...	"	"
595	Roqueplan, *Camille-Joseph-Étienne*	"	"
596	Delaroche, *Paul*	"	"
597	Merle, *Hugues*	"	"
598	Vernet, *Horace*	"	"
599	French School (Early 19th Century)	—	"
600	Papety, *Dominique-Louis-Féréol* ...	"	"
601	Saint-Jean, *Simon*	"	"
602	Sant, *James*, R.A.	British	"
603	Roqueplan, *Camille-Joseph-Étienne*	French	"
604	Delaroche, *Paul*	"	"

No.	Name.	School.	Gallery.
605	**Muller,** *Charles-Louis*	French	X.
606			
607	**Vernet,** *Horace*	„	„
608			
609	**Roqueplan,** *Camille-Joseph-Étienne*	„	„
610	**Vernet,** *Horace*	„	„
611	**Papety,** *Dominique-Louis-Féréol* ...	„	„
612	**Roqueplan,** *Camille-Joseph-Étienne*	„	„
613	**Vernet,** *Horace*	„	„
614			
615	**Robert,** *Louis-Léopold*	„	„
616	**Scheffer,** *Ary*	„	„
617	**Newton,** *Gilbert Stuart*, R.A. ...	British	„
618	**Achenbach,** *Andreas*	German	„
619	**Vernet,** *Horace*	French	„
620	**Bellangé,** *Joseph-Louis-Hippolyte* ...	„	„
621	**Pils,** *Adrien Auguste-Isidore* ...	„	„
622	**Verboeckhoven,** *Eugène-Joseph* ...	Belgian	„
623			
624			
625	**Oudry,** *Jean-Baptiste*	French	XI.
626			
627			

No.	Name.	School.	Gallery.
628	Desportes, *Alexandre-François* ...	French	XI.
629			
630	Oudry, *Jean-Baptiste*	„	„
631			
632	Morton, *Andrew*	British	Board Room.
633	Hilton, *William*, R.A.	„	Entrance Hall.
634	Platzer, or Plazer, *Johann Georg*...	German	XI.
635			
636			
637	Teniers, *David* (the Younger) ...	Flemish	„
638			
639	Mieris, *Frans van* (the Elder) ...	Dutch	„
640	Berchem, *Claes Pieterez*	„	„
641	Jardin, *Karel du*	„	XIII.
642	Albani, *Francesco*	Bolognese	XI.
643	Cagnacci, *Guido*	„	„
644	Guido, (Guido Reni)	„	„
645	French School, (17th Century) ...	—	„
646	Sassoferrato, (*Giovanni Battista Salvi*).	Bolognese	Entrance Hall.
647	Guardi, *Francesco*	Venetian	XI.
648	(No picture in the collection with this number.)	—	—

No.	Name.	School.	Gallery.
649	Decamps, *Alexandre-Gabriel* ...	French	XXII.
650	Bellangé, *Joseph-Louis-Hippolyte* ...	„	„
651	Turner, *Joseph Mallord Wm.*, R.A.	British	„
652	Roqueplan, *Camille-Joseph-Étienne*	French	„
653	Lami, *Louis-Eugène*	„	„
654	Turner, *Joseph Mallord Wm.*, R.A....	British	„
655	Decamps, *Alexandre-Gabriel* ...	French	„
656	Bonington, *Richard Parkes* ...	British	„
657	Decamps, *Alexandre-Gabriel* ...	French	„
658	Harding, *John Duffield*	British	„
659	Roberts, *David*, R.A.	„	„
660	Decamps, *Alexandre-Gabriel* ...	French	„
661	Turner, *Joseph Mallord Wm.*, R.A.	British	„
662	Roqueplan, *Camille-Joseph-Étienne*	French	„
663	Lami, *Louis-Eugène*	„	„
664	Turner, *Joseph Mallord Wm.*, R.A.	British	„
665	Pils, *Adrien-Auguste-Isidore* ...	French	„
666	Decamps, *Alexandre-Gabriel* ...	„	„
667	Stanfield, *Clarkson*, R.A.	British	„
668	Bonington, *Richard Parkes* ...	„	„
669	Winterhalter, *François-Xavier* ...	German	„
670	Decamps, *Alexandre-Gabriel* ...	French	„
671	Bellangé, *Joseph-Louis-Hippolyte* ...	„	„

No.	Name.	School.	Gallery.
672	Bonington, *Richard Parkes* ...	British	XXII.
673	Papety, *Dominique-Louis-Féréol* ...	French	,,
674			
675	Bonington, *Richard Parkes* ...	British	,,
676			
677	Decamps, *Alexandre-Gabriel* ...	French	,,
678	Bonington, *Richard Parkes* ...	British	,,
679			
680	Roberts, *David*, R.A.	,,	,,
681	Cogniet, *Léon*	French	,,
682	Decamps, *Alexandre-Gabriel* ...	,,	,,
683	Bellangé, *Joseph-Louis-Hippolyte* ...	,,	,,
684	Bonington, *Richard Parkes* ...	British	,,
685	Cogniet, *Léon*...	French	,,
686	Robert-Fleury, *Joseph-Nicolas* ...	,,	XXI.
687	Scheffer, *Ary*	,,	,,
688	Bonington, *Richard Parkes* ...	British	,,
689	Roberts, *David*, R.A.	,,	,,
690	Fielding, *Copley*	,,	,,
691			
692	Decamps, *Alexandre-Gabriel* ...	French	,,
693	Johannot, *Tony*	,,	,,
694	Harper, *Henry A.*	British	,,

No.	Name.	School.	Gallery.
695	Harper, *Henry A.*	British	XXI.
696	Bonington, *Richard Parkes* ...	„	„
697	Roberts, *David*, R.A.	„	„
698	Bonington, *Richard Parkes* ...	„	„
699	Decamps, *Alexandre-Gabriel* ...	French	„
700	Bonington, *Richard Parkes* ...	British	„
701			
702	Lami, *Louis-Eugène*	French	„
703	Nesfield, *William Andrews*	British	„
704	Bonington, *Richard Parkes* ...	„	„
705	Bellangé, *Joseph-Louis-Hippolyte* ...	French	„
706	Decamps, *Alexandre-Gabriel* ...	„	„
707	Roqueplan, *Camille-Joseph-Étienne*	„	„
708	Bonington, *Richard Parkes* ...	British	„
709	Derby, *William*	„	„
710	Lami, *Louis-Eugène*	French	„
711	Papety, *Dominique-Louis-Féréol* ...	„	„
712	Stanfield, *Clarkson*, R.A.	British	„
713	Derby, *William*	„	„
714	Bonington, *Richard Parkes* ...	„	„
715	Fielding, *Copley*	„	„
716			
717	Decamps, *Alexandre-Gabriel* ...	French	„

No.	Name.	School.	Gallery.
718	**Fielding,** *Copley*	British	XXI.
719	**Vernet,** *Horace*	French	„
720	**Bellangé,** *Joseph-Louis-Hippolyte* ...	„	„
721	**Brascassat,** *Jacques-Raymond* ...	„	„
722	**Decamps,** *Alexandre-Gabriel* ...	„	„
723	**Lami,** *Louis-Eugène*	„	„
724	**Vernet,** *Horace*	„	„
725	**Derby,** *William*	British	„
726 727	**Bonington,** *Richard Parkes* ...	„	Between XX. and XXI.
728 729	**Vernet,** *Horace*	French	„
730	**Bellangé,** *Joseph-Louis-Hippolyte* ...	„	„
731	**Raffet,** *Denis-Auguste-Marie* ...	„	„
732 733 734	**Bonington,** *Richard Parkes* ...	British	„
735	**Delaroche,** *Paul*	French.	„
736	**Leys,** *Jean-Auguste-Henri*, BARON ...	Belgian	„
737	**Raffet,** *Denis-Auguste-Marie* ...	French	„
738	**Delaroche,** *Paul*	„	„
739	**Johannot,** *Tony*	„	„
740	**Vernet,** *Horace*	„	„

No.	Name.	School.	Gallery.
741	Vernet, *Horace*	French	Between XX. and XXI
742	Béllangé, *Joseph-Louis-Hippolyte* ...	„	„
743	Vernet, *Horace*	„	„
744 745	Raffet, *Denis-Auguste-Marie* ...	„	„
746	Callow, *William*	British	„
747	Raffet, *Denis-Auguste-Marie* ...	French	„
748	Bellangé, *Joseph-Louis-Hippolyte* ...	„	„
749 750	Bonington, *Richard Parkes* ...	British	„
751 752 753 754	Downman, *John*, A.R.A.	„	XI.
755	Géricault, *Jean-Louis-André-Théodore*	French	I.
756	Ostade, *Adriaen van* (after) ...	Dutch	XIV.
757	Westall, *Richard*, R.A.	British	I.
758	German School, (18th Century)...	—	XI.
759	Predis, *Cristoforo de*...	Milanese	III.
760 761	Saint-Jean, *Simon*	French	X.
762	Pollaiuolo, *Antonio*...	Florentine	III.

No.	Name,	School.	Gallery.
763 764	Mirbel, *Madame de*	French	XI.
765	Sully, *Thomas* (after)	American	„
766	Raphael, (after)	Umbrian	„

LIST OF MASTERS

REPRESENTED BY ORIGINALS, SCHOOL PICTURES, AND COPIES IN

THE WALLACE COLLECTION.

CLASSIFIED ACCORDING TO THEIR SCHOOLS IN CHRONOLOGICAL ORDER.

ITALIAN SCHOOLS.

(*a*) *Sienese School.*

Sienese School	End of 14th Century
Benvenuto di Giovanni	1436–1518 ?
Beccafumi, Domenico	1486–1551

(*b*) *Florentine School.*

Florentine School	1300–1400
Pollaiuolo, Antonio	1429–1498
Florentine School	1400–1500
Sarto, Andrea d'Agnolo di Francesco	1486–1531
Bronzino, Angelo di Cosimo	1502–1572
Dolci, Carlo	1616–1686

ITALIAN SCHOOLS—*continued.*

(*c*) *Umbrian School.*

Spagna, Giovanni di Pietro	? –1530
Umbrian School	about 1500
Raffaello Santi (Raphael)	1483–1520

(*d*) *Venetian School.*

Crivelli, Carlo	1430–1493
Tiziano Vecellio (Tiziano)	1477–1576
Cima da Conegliano	? 1517
Venetian School	1500–1550
Canaletto, Giovanni Antonio da Canale, called	1697–1768
Guardi, Francesco	1712–1793
Bellotto, Bernardo	1720–1780

(*e*) *Ferrarese School.*

Ferrarese School	...2nd half of 15th Century

(*f*) *Bolognese School.*

Guido Reni	1575–1642
Albani, Francesco	1578–1660
Domenichino Zampieri	1581–1641
Cagnacci, Guido	1601–1681
Sassoferrato, Giovanni Battista Salvi	1605–1685

(*g*) *Schools of Modena and Parma.*

Bianchi, Francesco Bianchi Ferarri	...—? d. 1510
Parma, School of	16th Century

(*h*) *Milanese School.*

Predis, Cristoforo de	Fl. latter half of 15th Century
Foppa, Vincenzo	14—? after 1502 ?
Luini, Bernardino	1475–1533
Milanese School	Early 16th Century

ITALIAN SCHOOLS—*continued.*

(*i*) *Roman School.*

Roman School	16th Century

(*j*) *Neapolitan School.*

Rosa, Salvatore	1615–1673

(*k*) *North Italian School.*

North Italian School	16th Century

GERMAN SCHOOL.

Holbein, Hans, the Younger (after)...	1497–1543
German School...	16th Century
Platzer, Johann Georg	1702–1760
Dietrich, Christian Wilhelm Ernst	1712–1774
German School...	18th Century
Winterhalter, François Xavier	1806–1873
Achenbach, Andreas	1815–Living
Pettenkofen, August von	1821–1889

Austro-Hungarian School.

Angeli, Heinrich von	1840–Living

Swiss School.

Calame, Alexandre	1817–1864

FLEMISH SCHOOL.

Flemish School	16th Century
Pourbus, Pieter...	1510–1584
„ Frans, the Elder	1545–1581
Rubens, Sir Peter Paul	1577–1640
Neeffs, Peter, the Elder	1577–1657
Snyders, Frans	1579–1657
Vos, Cornelis de	1585–1651
Jordaens, Jacob...	1593–1678
Dyck, Sir Anthony van	1599–1641
Champaigne, Philippe de	1602–1674
Brouwer, Adriaen	1605–1638
Heem, Jan Davidsz de...	1606–1683
Teniers, David, the Younger...	1610–1690
Fyt, Jan	1611–1661
Coques, Gonzales	1618–1684

DUTCH SCHOOL.

Mierevelt, Michiel Jansz	1567–1641
Hals, Frans	1580–1666
Pot, Hendrick Gerritsz	1585–1657
Neer, Aert (or Aernout) van der	1603–1677
Brouwer, Adriaen	1605–1638
Rembrandt van Rijn Harmensz	1606–1669
Heem, Jan Davidsz de	1606–1683
Backer, Jacob Adriaensz	1608–1651
Both, Johannes or Jan	1610–1652
Ostade, Adriaen van	1610–1685
Helst, Bartholomeus van der	1611–1670
Dou, Gerard	1613–1675
Flinck, Govert	1615–1660
Ring, Pieter de	1615–1660

DUTCH SCHOOL—*continued.*

Wijnants, Jan	1615–1682
Bol, Ferdinand	1616–1680
Terborch (or **Ter Borch**), Gerard...	1617–1681
Witte, Emanuel de	1617–1692
Wouwerman, Philips...	1619–1668
Berchem, Claes Pietersz	1620–1683
Cuijp, Aelbert	1620–1691
Ostade, Isack van	1621–1649
Weenix, Jan Baptist	1621–1660
Everdingen, Allart van	1621–1675
Pynacker, Adam	1622–1673
Jardin, Karel du	1622–1678
Camphuijsen, Govert...	1623–1672
Potter, Paulus	1625–1654
Steen, Jan	1626–1679
Ruisdael, Jacob van	1628–1682
Hackaert, Jan	1629–1699
Metsu, Gabriel	1630–1667
Hooch, Pieter de	1630–1677
Storck, Abraham	1630–1710
Bourssse, Esaias	1631–1672
Bakhuijsen, Ludolf	1631–1708
Maes, Nicolas	1632–1693
Velde, Willem van de, the Younger	1633–1707
„ Adriaen van de...	1635–1672
Mieris, Frans van	1635–1681
Neer, Eglon Hendrik van der	1635–1703
Heyden, Jan van der	1637–1712
Hobbema, Meindert	1638–1709
Hondecoeter, Melchior de	1636–1695
Drost, Cornelis	fl. 1638–?
Netscher, Caspar	1639–1684
Slingelandt, Pieter Cornelis van	1640–1691
Weenix, Jan	1640–1719
Schalcken, Godfried	1643–1706

DUTCH SCHOOL—*continued.*

Werff, Adriaen van der 1659–1722
Mieris, Willem van 1662–1747
Huysum, Jan van 1682–1749
Stry, Jacob van 1756–1815

Modern Dutch School.

Schelfhout, Andreas 1787–1870
Nuijen, Wynand Jan Joseph... 1813–1839

SPANISH SCHOOL.

Velazquez, Diego Velazquez de Silva 1599–1600
Cano, Alonso 1601–1667
Murillo, Bartolomé Estéban 1618–1682

FRENCH SCHOOL.

Clouet, Jean ... ... ? –1540
„ François (Style of) 1510–1572
Corneille de Lyon ... ... Fl. middle of 16th Century.
Poussin, Nicolas 1594–1665
Claude Lorrain, Claude Gellée called 1600–1682
Champaigne, Philippe de 1602–1674
Poussin, Gaspard Dughet called 1613–1675
Largillière, Nicolas de 1656–1746
Rigaud, Hyacinthe 1659–1743
Desportes, Alexandre-François 1661–1743
Raoux, Jean 1677–1734
Troy, Jean-François de 1679–1752

FRENCH SCHOOL—*continued.*

Watteau, Antoine 1684–1721
Nattier, Jean-Marc 1685–1766
Oudry, Jean-Baptiste 1686–1755
Le Moine, François 1688–1737
Lancret, Nicolas 1690–1743
Pater, Jean-Baptisté-Joseph 1696–1736
Boucher, François 1704–1770
Loo, Charles-André called Carle van 1705–1765
„ Louis-Michel van 1707–1771
Vernet, Claude-Joseph... 1714–1789
Greuze, Jean-Baptisté 1725–1805
Fragonard, Jean-Honoré 1732–1806
French School ... ... 17th Century.
Lépicié, Nicolas-Bernard 1735–1784
Marne, Jean-Louis de... 1744–1829
Le Brun, Elisabeth-Louise Vigée 1755–1842
Prud'hon, Pierre-Paul 1758–1823
Boilly, Louis-Léopold 1761–1845
Gros, Antoine-Jean, Baron 1771–1835
Vernet, Émile-Jean-Horace 1789–1863
Géricault, Jean-Louis-André-Théodore 1791–1824
Robert, Louis-Léopold... 1794–1835
Cogniet, Leon 1794–1880
Scheffer, Ary 1795–1858
Mirbel, Madame de (Mlle. Lizinka Rue) 1796–1849
Corot, Jean-Baptiste-Camille 1796–1875
Delaroche, Hippolyte, called Paul 1797–1856
Robert-Fleury, Joseph-Nicolas 1797–1891
Delacroix, Ferdinand-Victor-Eugène 1798–1863
Charlier, Jacques ... ... Latter half of 18th Century.
French School ... ... 18th Century.
Bellangé, Joseph-Louis-Hippolyte 1800–1866
Lami, Louis-Eugène 1800–1894
Gudin, Théodore-Jean-Antoine 1802–1880
Johannot, Tony 1803–1852

FRENCH SCHOOL—*continued.*

Roqueplan, Camille-Joseph-Étienne 1803–1855
Decamps, Alexandre-Gabriel... 1803–1860
Raffet, Denis-Auguste-Marie 1804–1860
Bracassat, Jacques-Raymond 1804–1867
Schopin, H. F. 1804–1880
Isabey, Eugène-Gabriel 1804–1886
Saint-Jean, Simon 1808–1860
Diaz, Narcisse-Virgile Diaz de la Peña 1808–1876
Troyon, Constant 1810–1865
Marilhat, Prosper 1811–1847
Rousseau, Pierre-Étienne-Théodore... 1812–1867
Dupré, Jules 1812–1889
Pils, Adrien-Auguste-Isidore 1813–1875
Papety, Dominique-Louis-Féréol 1815–1849
Couture, Thomas 1815–1879
Meissonier, Jean-Louis-Ernest 1815–1891
Landelle, Charles ... ... 1816–?
Muller, Charles-Louis ... ... 1818–?
Fauvelet, Jean-Baptiste 1819–1890
Bonheur, Marie-Rosa 1822–1899
Ziem, Félix ... ... 1822–?
Merle, Hugues 1823–1880
Heilbuth, Ferdinand 1826–1887
Gérôme, Jean-Léon 1824–1904
French School ... ... 19th Century.

BELGIAN SCHOOL

Verboeckhoven, Eugène-Joseph 1799–1881
Gallait, Louis 1810–1887
Leys, Jean Auguste-Henri, Baron 1814–1869

BRITISH SCHOOL.

Ramsay, Allan	1713-1784
Reynolds, Sir Joshua, P.R.A.	1723–1792
Gainsborough, Thomas, R.A.	1727–1788
Romney, George	1734–1802
Hoppner, John	1759–1810
Morland, George	1763–1804
Downman, John, A.R.A.	? –1824
Westall, Richard, R.A.	1765–1836
Lawrence, Sir Thomas, P.R.A.	1769–1830
Turner, Joseph Mallord William, R.A.	1775–1851
Wilkie, Sir David, R.A.	1785–1841
Hilton, William, R.A.	1786-1839
Derby, William	1786–1847
Fielding, Anthony Vandyke Copley known as	1788–1855
Stanfield, Clarkson, R.A.	1793–1867
Newton, Gilbert Stuart, R.A.	1794–1835
Nesfield, William Andrews	1794–1881
Roberts, David, R.A.	1796–1864
Harding, James Duffield	1797–1863
Bonington, Richard Parkes	1801–1828
Morton, Andrew	1802–1845
Landseer, Sir Edwin, R.A.	1802–1873
Cooper, Thomas Sidney, R.A.	1803–1902
Callow, William	1812–?
Sant, James, R.A.	1820–?
Harper, Henry A.	1835–1900
Symonds, W. R.	

AMERICAN SCHOOL.

Sully, Thomas	1782–1872

LIST OF PORTRAITS

CONTAINED IN

THE WALLACE COLLECTION,

WHERE THE NAME OF THE PERSON REPRESENTED HAS BEEN ASCERTAINED.

(This List does not comprise the portraits in miniature, which will be found in the Catalogue of Furniture and Objects of Art.)

NOTE.—*The Roman numerals refer to the number of the* **Gallery**, *the Arabic figures to the number of the* **Picture.**

Name.	Gallery and Number.	Painter.
Andilly, Robert Arnauld d' ...	XVII—127	Champaigne.
Arnould, Mlle. Sophie	XVIII—403	Greuze.
Beauharnais, Joséphine (afterwards the Empress Joséphine).	XV—315	Prud'hon.
Blessington, Countess of	I—558	Lawrence.
Bonaparte, *see* Napoleon.	—	—
Bourgogne, Duc de...	XVII—122	Largillière.
Bowles, Miss...	XVI—36	Reynolds.
Braddyll, Mrs.	XVI—47	„
Brant, Isabelle (first wife of Rubens)	XVI—30	Rubens.

Name.	Gallery and Number.	Painter.
Camargo, Mademoiselle	XVIII—393	Lancret.
Carlos, Don Baltasar, Infante of Spain.	XVI—4	Velazquez.
„ „	XVI—6	„
„ „	XVI—12	„
Carnac, Mrs....	XVI—35	Reynolds.
Charles I	XVII—112	After Van Dyck.
„ **V.,** King of Spain ...	III—529	Jean Clouet.
„ **V.,** King of Spain ...	XV—361	Robert-Fleury.
Clermont, Mademoiselle de	XX—456	Nattier.
Cooper, J. Fenimore	XI—763	Mirbel.
Dillières, Comtesse de	XX—461	Nattier.
Edward VI....	III—547	Adaptation from Hans Holbein, the Younger.
Fleury, Cardinal, Bishop of Fréjus	XVII—130	Rigaud.
Francis I.	III—551	School of Jean Clouet.
Frederick, H.I.M. the Empress ...	I—557	Angeli.
George III.	I—560	Ramsay.
„ **IV.** (as Prince of Wales)...	I—563	Hoppner.
„ **IV.** (as Prince Regent) ...	I—755	Géricault.
„ **IV.**	I—559	Lawrence.
Grand Dauphin (son of Louis XIV.)	XVII—122	Largillière.
Gurwood, Colonel	Board Room—632.	Morton.
Haverfield, Miss	XVI—44	Gainsborough.

Name.	Gallery and Number.	Painter.
Henri IV.	XXII—522	Rubens.
„ **IV.**	XXII—523	„
„ **IV.**	XXII—524	„
Hoare, Mrs. Richard	XVI—32	Reynolds.
Jennings, Sarah, Duchess of Marlborough.	XXI—713	Derby (after Kneller).
Joséphine, Empress (Beauharnais)	XV—315	Prud'hon.
Ligne, Prince de	X—599	French School.
Louis XIV.	XVII—122	Largillière.
„ **XV.** (in infancy)	XVII—122	„
„ **XV.**	XX—477	Michel Van Loo.
Lyndhurst, Lady	XXI—725	Derby (after Lawrence).
Maintenon, Madame de (?) ...	XVII—122	Largillière.
Maria, Queen Henrietta	XVII—118	After Van Dyck.
„ Margarita, Infanta of Spain	XVI—100	Velazquez.
Maria-Theresia, Empress of Austria, with her Imperial Consort and Family.	XI—758	German School.
Marie-Leczinska, Queen of France.	XIX—437	Nattier.
Massue, Colonel Félix	XV—329	Meissonier.
Napoleon I.	XV—303	Gros.
Nemours, Duke of...	IX—619	Vernet.
Nesbitt, Mrs.	XVI—43	Reynolds
O'Brien, Nelly	XVI—38	„

Name.	Gallery and Number.	Painter.
Orleans, Duke of ("Philippe Égalité").	X—603	Roqueplan (after Reynolds)
Oliváres, Count-Duke of	XVII—109	Velazquez.
Pellicorne, Jan	XVI—82	Rembrandt.
" Suzanna van, wife of Jan Pellicorne ...	XVI—90	"
"Perdita," Mrs. Robinson ...	XVI—42	Gainsborough.
" " ...	XVI—45	Reynolds.
" " ...	XVI—37	Romney.
Perregaux, Madame	XX—457	Vigée Le Brun.
Philip IV., of Spain	XVII—106	Velazquez.
Pilkington, Sir H...	XXII—651	Turner.
Pompadour, Marquise de... ...	XVIII—418	Boucher.
Queensberry, Duke of	I—561	Reynolds.
Rembrandt van Rijn, Harmensz	XVI—52	By himself.
" " "	XVI—55	"
" " "	XIV—173	"
Robinson, Mrs. ("Perdita") ...	XVI—42	Gainsborough.
" " ...	XVI—45	Reynolds.
" " ...	XVI—37	Romney.
Roy, Philippe le, Seigneur de Ravel	XVI—94	Van Dyck.
" " Wife of	XVI—79	"
Rubens, First wife of (Isabelle Brant).	XVI—30	Rubens.

Name.	Gallery and Number.	Painter.
Scott, Sir Walter	XI—764	Mirbel.
Seymour, Lady Elizabeth... ...	XVI—31	Reynolds.
„ Lady Frances (Countess of Lincoln).	XVI—33	„
„ Jane (Queen-Consort of Henry VIII).	III—554	Adaptation from Hans Holbein, the Younger.
Sforza, Gian Galeazzo	III—538	Vincenzo Foppa.
„ Galeazzo Maria (Duke of Milan).	III—759	Cristoforo de Predis.
Siddons, Miss Maria	XVI—39	Lawrence.
St. Ciran, Abbé de (Jean du Verger de Hauranne).	XI—645	French School, 17th Century.
Stuart, Queen Mary	III—530	After François Clouet.
Titus, Son of Rembrandt	XVI—29	Rembrandt.
Toledo, Eleonora di, Grand-Duchess of Florence.	III—555	Bronzino.
Turner, Joseph Mallord William, R.A.	XXII—664	By himself (in the picture "Grouse Shooting").
Victoria, Queen	I—564	Sully.
„ „ (copy of 564) ..	XI—765	—
Wallace, Sir Richard, Bart., K.C.B.,	IX—578	Symonds.
Warwick, Ambrose Dudley, Earl of	III—534	Flemish School.
Wellington, Duke of	XXI—709	Derby (after Lawrence).
„ „	Board Room—632.	Morton.

NOTE.—The measurements given throughout the Catalogue are limited to the area seen **within** the frame, and are those known as **sight-measurements.**

The Roman numerals refer to the number of the **Gallery,** the Arabic figures to the number of the **Picture.**

CATALOGUE.

ACHENBACH (Andreas).

German School. Born at Cassel in 1815. Living Artist. Achenbach was trained at the Academy of Düsseldorf and has exercised his profession during the greater part of a long life in that city. He is chiefly celebrated for his paintings of the sea and sea-coast, but has also practised every branch of landscape. He is represented in all the German galleries, but especially in the Modern State Galleries of Berlin, Munich, and Dresden, and in the Kunsthalle of Düsseldorf.

No. 618. *The Ebb-Tide.* **Gallery X.**
1 ft. 6½ in. *h.* by 2 ft. 2½ in. *w.*

ALBANI (Francesco).

Bolognese School. Born at Bologna in 1578. Died in the same city in 1660. He was in the first instance the pupil of Dionysius Calvert, but, with his fellow pupil, Guido Reni, forsook the studio of this Italo-Fleming for the Academy of the Carracci. Albani afterwards worked in Annibale Carracci's studio in Rome. One of his chief works there is the decoration of the choir-chapel of Santa Maria della Pace. His large altar-pieces are to be found chiefly at Bologna. His fame was mainly won, however, by his mythological pieces, of which the most characteristic series are to be found in the Borghese Gallery at Rome, in the Turin Gallery, the Brera at Milan, the galleries of Florence and Dresden, and the Louvre.

No. 642. *Venus with Cupids.* **Gallery XI.**
Oval, 11½ in. *h.* by 1 ft. 3½ in. *w.*

ANGELI (Professor Heinrich von).

Austro-Hungarian School. Born at Oedenburg, in Hungary, in 1840. Living Artist. Trained first in the Vienna Academy, afterwards at Düsseldorf. Worked from 1859 to 1862 at

Munich, where several elaborate historical paintings were executed. Angeli returned then to Vienna, where, after executing other works of this same type, and, to some extent, falling under the influence of Hans Makart, he finally devoted himself entirely to portraiture, and became a favourite portrait-painter at the Austrian, English, and Russian Courts. Besides numerous portraits of Her late Majesty Queen Victoria and of the Royal Family of England, Angeli has painted a great number of Royal and illustrious personages in Germany and Austria. In the Museum of Breslau are to be found the portraits of the Emperor and Empress Frederick and of Field-Marshal von Moltke; in the National Gallerie of Berlin is that of Field-Marshal von Manteuffel. Angeli has also painted portraits of the Emperor William II., the King and Queen of Wurtemberg, and the Empress Maria Feodorowna of Russia. A portrait of the African traveller Stanley was painted by him expressly for Queen Victoria.

No. **557.** *Portrait of Her Imperial Majesty the Empress Frederick.* Gallery I.

2 ft. 8¼ in. *h.* by 1 ft. 10¼ in. *w.*

Signed: *H. von Angeli, 1882.*

BACKER (JACOB ADRIAENSZ).

Dutch School. Born at Harlingen in 1608 or 1609. Died at Amsterdam on the 27th August 1651. Pupil of Lambert Jacobs at Leeuwarde and afterwards of Rembrandt at Amsterdam, where he worked from 1636 to the date of his death.

No. **89.** *Portrait of an Old Woman.* Gallery XVI.

Formerly, on the evidence of a false signature, ascribed to Rembrandt.

3 ft. 10¾ in. *h.* by 3 ft. 1¼ in. *w.*

BAKHUIJSEN (LUDOLF).

Dutch School. Born at Emden on the 18th December, 1631. Died at Amsterdam on the 17th November, 1708. Pupil of Allart van Everdingen and Hendrik Dubbels. Practised at Amsterdam from 1650 onwards.

No. **244.** *Sea Piece with Shipping.* Gallery XIII.

1 ft. 8¼ in. *h.* by 2 ft. 5¼ in. *w.*

Formerly catalogued in the collection as by Aalbert Cuijp.

No. **248.** *Ships in a Storm.* Gallery XIII.

1 ft. 8 in. *h.* by 1 ft. 11½ in. *w.*

BECCAFUMI (DOMENICO).

Sienese School. Born in the neighbourhood of Siena in 1486. Died in that city in May, 1551. Influenced by Perugino, then by the contemporary Sienese School, and by Michelangelo.

Beccafumi was one of the foremost Sienese painters of the 16th century. He studied the works of Raphael and Michelangelo in Rome, but worked chiefly in his native city, and there competed with Sodoma and Girolamo del Pacchia. Among the most important of Beccafumi's later works are the cartoons for a large portion of the marble mosaic pavement of Siena Cathedral, and a vast ceiling in the Palazzo Pubblico of that city The originality of Beccafumi's vision, and, in his later works, the sweeping force and the significance of his execution more than counterbalance his characteristic defects—extravagance and incorrectness of draughtsmanship and a general air of improvisation. His works are very rare in England. At the National Gallery he is represented by a curious canvas "Esther before Ahasuerus," and in the collection of Mr. R. H. Benson by two brilliant productions "The Martyrdom of St. Lucy" and "The Flight of Clelia," both belonging to his late time. On the great staircase at the Victoria and Albert Museum are two "Allegorical Figures" attributable to Beccafumi or his studio. Ascribable with certainty to him is a characteristic *tondo*, or circular panel, "Caritas," in the "Ionides Collection" at the same Museum. Beccafumi's art in its various phases must, to be understood, be studied in his native Siena.

No. **525.** *Judith with the Head of Holofernes.* Gallery III.

2 ft. 9½ in. *h.* by 1 ft. 6¼ in. *w.*

An early example, painted apparently under the influence of the contemporary Sienese painter, Baldassare Peruzzi.

Two paintings, belonging to the same series are, or were, in the collection of Madamoiselle de Rumford, the niece of Vicomte de Tauzia, once Keeper of the Pictures in the Louvre. All three pictures were obtained by him from the collection of Prince Chigi of Siena. *Judith with the Head of Holofernes* was sold to Sir Richard Wallace in 1872, the two other pictures of the series being left by Vicomte de Tauzia to his niece, Mademoiselle de Rumford.

BELLANGÉ (JOSEPH-LOUIS-HIPPOLYTE).

French School. Born in 1800. Died in 1866.

No. 581. *Crossing the Ford.* — Gallery IX.
1 ft. 8¼ in. *h.* by 2 ft. ¾ in. *w.*

No. 586. *The Imperial Tent.* — " "
1 ft. 5¾ in. *h.* by 1 ft. 2¾ in. *w.*
Signed : *Hte. Bellangé, 185—(?)*

No. 620. *The Despatch.* — " X.
1 ft. 2½ in. *h.* by 1 ft. 5½ in. *w.*
Signed : "*Hte. Bellangé, 1845.*"

No. 650. *The Soldier's Farewell.*—Water-colour. — " XXII.
7½ in. *h.* by 8⅝ in. *w.*

No. 671. *Napoleon at Waterloo.*—Water-colour. — " "
1 ft. 4¼ in. *h.* by 1 ft. 1 in. *w.*

No. 683. *Napoleon and his Staff.*—Water-colour. — " "
1 ft. 3½ in. *h.* by 11⅛ in. *w.*

No. 705. *The Farewell.*—Water-colour. — " XXI.
8¾ in. *h.* by 7¼ in. *w.*

No. 720. *The French at Bruges.*—Water-colour. — " "
1 ft. ¾ in. *h.* by 1 ft. 6 in. *w.*
Signed : *hte. Bellangé, 1833.*

No. 730. *A Grenadier.*—Water-colour. — Between Galleries XX. and XXI.
6¼ in. *h.* by 5 in. *w.*
Signed : *hte Bellangé, 1830.*

No. 742. *Military Courtship.*—Water-colour. — " "
2 ft. ¼ in. *h.* by 2¾ in. *w.*
Signed : *hte Bellangé, 1829.*

No. 748. *Waterloo.*—Water-colour. — " "
3¼ in. *h.* by 5¼ in. *w.*

BELLOTTO (BERNARDO), sometimes called, like his uncle ANTONIO CANALE, CANALETTO.

Venetian School. Born at Venice in 1720; died at Warsaw 17th October, 1780. Nephew and pupil of Antonio Canale,

called Canaletto. Bellotto worked first at Venice, then from 1747 to 1758 at Dresden, from 1758 to 1760 in Vienna, then in Warsaw, and again in Dresden, where in 1764 he became a member of the Academy. He was, however, set free in 1768 in order that he might take up the post of Court Painter to Stanislas Poniatowski, King of Poland. Bellotto's chief works are in the galleries of Vienna and Dresden, the latter gallery containing no less than thirty-six views of Dresden from his hand. Some of these are signed "Bernardo Bellotto detto Canaletto."

No. **506.** *View of the Grand Canal, Venice.* Gallery XII.
1 ft. 5¼ in. *h.* by 2 ft. 5⅝ in. *w.*

No. **510.** *View of the Grand Canal, Venice.* " "
1 ft. 5¼ in. *h.* by 2 ft. 5¼ in. *w.*

The attribution of these two canvases to Bellotto is not free from doubt.

BENVENUTO DI GIOVANNI (or DA SIENA).

Sienese School. Born 1436; died 1518? Benvenuto di Giovanni painted in 1466 the signed "Annunciation" now at Volterra. He executed some of the illuminations in the choir books of the Duomo of Siena in 1482. He also designed the "Tiburtine Sibyl" for the inlaid marble pavement of the Duomo. Benvenuto was greatly influenced by the art of his precursor and master Lorenzo Vecchietta, and in his turn greatly influenced his son Girolamo di Benvenuto (born 1470; died 1524). His art was, however, less incisive, more brilliant in colour and more decorative than that of Vecchietta. Benvenuto's chief works are in the churches and the Academy of Arts of Siena, at Volterra, Buda-Pesth, Florence, Rome, and in the National Gallery, which contains a fine triptych from his hand, No. 909, "The Madonna and Child with Saints."

No. **543.** *St. Jerome chastising himself.*

Upright figure set in a painted architectural frame-work. This small panel may have formed part of a predella.

Panel. 11¼ in. *h.* by 8½ in. *w.*

BERCHEM (Claes Pietersz).

Dutch School. Baptized at Haarlem on the 1st October, 1620. Died at Amsterdam on the 18th February, 1683. Pupil first of his father, Pieter Claesz, afterwards of P. de Grebber and J. Wils

at Haarlem, and of Nicolas Moyaert and J. B. Weenix at Amsterdam. He probably visited Italy. He was domiciled at Haarlem, and afterwards at Amsterdam. Berchem's numerous works are marked by decorative aspect, sharpness of pictorial accent, and great facility, but also by a certain superficiality and emptiness which are the cause that he does not take still higher rank as an artist. To enumerate the galleries, public and private, in which he is represented would be to name almost all the most considerable. The most beautiful picture from his brush in England is perhaps the so-called "Diamant de la Curiosité," a cattle-piece in miniature, at Dorchester House.

No. 25. *Coast Scene with Figures.* Gallery XVI.
2 ft. 8½ in. *h.* by 3 ft. 4½ in. *w.*

No. 183. *Landscape with Figures.* „ XIV.
1 ft. 1 in. *h.* by 1 ft. 2¾ in. *w.*

No. 185. *Landscape with Cattle.* „ „
1 ft. ¾ in. *h.* by 1 ft. 5 in. *w.*

No. 186. *Italian Landscape with Figures.* „ „
1 ft. 8½ in. *h.* by 2 ft. 1 in. *w.*

No. 213. *Landscape with Equestrian Figures.* „ XIII.
1 ft. 7 in. *h.* by 1 ft. 3½ in. *w.*

No. 245. *Wooded Banks of a River.* „ „
2 ft. ¼ in. *h.* by 1 ft. 6 in. *w.*

No. 256. *Italian Landscape with Figures.* „ „
2 ft. *h.* by 2 ft. 8½ in. *w.*

No. 640. *Italian Landscape with Figures.* „ XI.
1 ft. 1 in. *h.* by 1 ft. 4 in. *w.*

BIANCHI (Francesco Bianchi Ferrari).

Modenese School. Born — (?). Died in 1510. This scarce master whose works have not as yet been definitively classified, has been studied in the Archivio Storico dell' Arte by the Italian critic, Commendatore Adolfo Venturi. Bianchi's last and best authenticated work is "The Annunciation" in the Estense Gallery at Modena, at one time ascribed to Francesco Francia. This was left unfinished at his death. Another characteristic work is the altarpiece "The Virgin and Child with St. Jerome and St. Sebastian" in S. Pietro at Modena, formerly ascribed to Pellegrino Munari. The Berlin Gallery contains two examples of his art.

Ascribed to Bianchi, but differing radically from these works in general style and in the facial type of the figures, is the important "Virgin and Child with Saints" of the Louvre.

No. 2. *Allegorical Subject, with Two Nude Figures in a Landscape.* Gallery XVI.

Panel. 2 ft. 3 in. *h.* by 1 ft. 8 in. *w.*

Probably a late work of the master, since it resembles in many particulars the two works firstly above referred to.

It appears possible, from the character of the figures in the landscape background, that we have here an attempt to represent a pastoral idyll after some classical poet.

BOILLY (LOUIS-LÉOPOLD).

French School. Born at La Bassée, near Lille, in 1761. Pupil of his father. Died at Paris in 1845, at the age of 84. His earlier genre pieces illustrate the end of the 18th century, and are still coloured by the peculiar sentimentality of that period; his later performances give with naïvété and vigour the social aspects of the Restoration. He was in both phases a keen and sympathetic observer of contemporary life and manners. The most remarkable collection of Boilly's works is that in the Museum at Lille. Characteristic paintings by him are to be found also in the Louvre, in the collections of many Parisian amateurs, and in that of Sir John Murray Scott. He is seen at his best in the three examples of the Wallace Collection, all of which belong to the Louis Seize period.

No. 435. *The Dead Mouse.* Gallery XIX.

1 ft. 3½ in. *h.* by 1 ft. *w.*

No. 473. *The Visit.* „ XX.

1 ft. 5½ in. *h.* by 1 ft. 9 in. *w.*

No. 479. *The Sorrows of Love.* „ „

1 ft. 5½ in. *h.* by 1 ft. 9 in. *w.*

BOL (FERDINAND).

Dutch School. Born at Dordrecht in June, 1616. Buried at Amsterdam on the 24th July, 1680. Bol was one of the most prominent and successful among the pupils of Rembrandt belonging to the earlier phase of his career in Amsterdam. In his later years he to some extent emancipated himself from this

influence, and adopted a more colourless and conventional style, which seemingly adapted itself better to the requirements of the higher society of the Netherlands. Bol established himself at Amsterdam before 1640.

No. 74. *The Toper.* Gallery XVI.
2 ft. 11 in. *h.* by 2 ft. 8¼ in. *w.*
Signed: *Bol.*
A vigorous work in the Rembrandtesque manner.

BONHEUR (MARIE-ROSA).

French School. Born at Bordeaux on the 22nd March, 1822. Died at By on the 26th May, 1899. Pupil of her father and of Léon Cogniet. Rosa Bonheur is the most popular and various painter of animals of the modern French School, and her vogue has been even greater in England than in her native country. As an artist she cannot, capable as she is, be placed in the category which includes such masters as Brascassat and Troyon. Among her most important and successful works of large dimensions are to be counted "The Horse Fair" (Metropolitan Museum of New York), of which there is a reduced version in the National Gallery of British Art at Millbank; "Le Labourage Nivernais" (Luxembourg); and "La Fenaison."

No. 260. *A Waggon and Team of Horses.* Gallery XV.
1 ft. 1 in. *h.* by 2 ft. *w.*

No. 364. *Sheep.* " "
1 ft. 5½ in. *h.* by 2 ft. 1½ in. *w.*
Signed: *Rosa-Bonheur.*

No. 365. *A Shepherd's Dog.* " "
1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*
Inscribed: *Brizo.* Signed: *R.B. 66.*

No. 372. *Roe-deer.* " "
7 in. *h.* by 9½ in *w.*
Signed: *Rosa-Bonheur.*

BONINGTON (RICHARD PARKES).

British School. Born at Arnold, near Nottingham, on the 25th October, 1801. Bonington went to Paris at the age of fifteen,

and studied in the Louvre. He was a student at the École des Beaux-Arts and in the atelier of Baron Gros, and thus belongs, by training, more to the French than to the British School. He visited Italy, and worked especially at Venice. Bonington died in London on the 23rd September, 1828, before he had completed his twenty-seventh year. There was an interchange of influence between the English painter and Delacroix, arising naturally out of their friendship and personal intercourse. Bonington excelled both in romantic genre, in which he was one of the precursors of the school, and in landscape. In the former his subjects were often chosen in French history. In the latter branch he chose his subjects in England, France, and Italy. The Wallace Collection contains the finest series of his works, both in oils and water-colours. He is represented in the National Gallery, the Victoria and Albert Museum, the Louvre, and in private collections, both in England and France.

No. 270. *A Child at Prayers.* Gallery XV.
1 ft. 1¼ in. *h.* by 10 in. *w.*

No. 273. *A Sea Piece.* " "
1 ft. 9½ in. *h.* by 2 ft. 8½ in. *w.*

No. 319. *Bergues, near Dunkirk.* " "
1 ft. 1½ in. *h.* by 9¼ in. *w.*
Engraved in the annual, "The Gem," for 1831, by W. J. Cook, as "La Tour du Marché at "Bergues, near Dunkirk, on the River Colme," (Canal de la Colme).

No. 322. *Francis I. and Marguerite de Navarre.* " "
The Valois king has just inscribed upon the window-pane the famous verse:
"Souvent femme varie, Bien fol qui s'y fie."
1 ft. 6 in. *h.* by 1 ft. 1½ in. *w.*

No. 323. *Henri III. and the English Ambassador.* " "
1 ft 9 in. *h.* by 2 ft. 1½ in. *w.*

No. 333. *Anne Page and Slender.* " "
1 ft. 5¼ in. *h.* by 1 ft. 2½ in. *w.*

No. 339. *The Seine near Rouen.* " "
1 ft. *h.* by 1 ft. 5½ in. *w.*

No. 341. *A Coast Scene.* " "
1 ft. 2 in. *h.* by 1 ft. 7½ in. *w.*

No. **351.** *Henri IV. and the Spanish Ambassador.* Gallery XV.
1 ft. 3 in. *h.* by 1 ft. 7½ in. *w.*
From the San Donato Collection.

No. **362.** *A Rustic Scene.* " "
1 ft. 7½ in. *h.* by 2 ft. 2½ in. *w.*

No. **375.** *The Piazza San Marco, Venice.* " "
3 ft. 2½ in. *h.* by 2 ft. 7 in. *w.*

No. **656.** *The Doge's Palace, Venice.*—Water-colour. " XXII.
10½ in. *h.* by 7½ in. *w.*

No. **668.** *Meditation.*—Water-colour. " "
8 in. *h.* by 6¼ in. *w.*
Engraved in mezzotint by S. W. Reynolds, in Paris, as "Méditation."

No. **672.** *The Antiquary.*—Water-colour. " "
8 in. *h.* by 6¼ in. *w.*
Engraved in mezzotint by S. W. Reynolds, for publication in Paris, as "L'Antiquaire."

No. **674.** *A Venetian Scene.*—Water-colour. " "
6½ in. *h.* by 9¼ in. *w.*

No. **675.** *The Earl of Surrey and the fair Geraldine.*—Water-colour. " "
5½ in. *h.* by 4¼ in. *w.*

No. **676.** *Lady and Page.*—Water-colour. " "
5¼ in. *h.* by 3¾ in. *w.*

No. **678.** *The Letter.*—Water-colour. " "
6 in. *h.* by 3½ in. *w.*

No. **679.** *Lady at her Toilet.*—Water-colour. " "
6 in. *h.* by 3½ in. *w.*

No. **684.** *The Piazzetta, Venice.*—Water-colour. " "
6¾ in. *h.* by 8¾ in. *w.*

No. **688.** *Souvenir of Van Dyck.*—Water-colour. " XXI.
7¾ in. *h.* by 4¼ in. *w.*

No. 696. *The Great Staircase in a French Château.*—Water-colour. Gallery XXI.
7 in. *h.* by 6¼ in. *w.*

No. 698. *Old Man and Child.*—Water-colour. " "
7½ in. *h.* by 5½ in. *w.*

No. 700. *Fishing Boats.*—Water-colour. " "
6¼ in. *h.* by 10¼ in. *w.*

No. 701. *The Leaning Towers, Bologna.*—Water-colour. " "
9¼ in. *h.* by 6¾ in. *w.*

No. 704. *Rouen.*—Water-colour. " "
6¾ in. *h.* by 9⅛ in. *w.*

No. 708. *Sunset in the Pays de Caux.*—Water-colour. " "
7½ in. *h.* by 10⅛ in *w.*

No. 714. *The Church of Sant' Ambrogio, Milan.*—Water-colour. " "
8¾ in. *h.* by 11⅛ in. *w.*

No. 726. *A Balcony Scene.*—Water-colour. Between Galleries XX. and XXI.
7¼ in. *h.* by 5 in. *w.*
Signed: *R. P. B., 1828.*

No. 727. *Death of Leonardo da Vinci.*—Water-colour. " "
5⅛ in. *h.* by 6¾ in. *w.*

No. 732. *Lady and Cavalier.*—Water-colour. " "
5 in. *h.* by 3¾ in. *w.*

No. 733. *Henri IV. and the Spanish Ambassador* (repetition on a smaller scale of No. 351)—Water-colour. " "
6 in. *h.* by 6¾ in. *w.*

No. 734. *An Odalisque.*—Water-colour. " "
8¼ in. *h.* by 5¾ in. *w.*

No. 749. *Medora.*—Water-colour. " "
6 in. *h.* by 6¾ in. *w.*

No. 750. *Turk in Repose.*—Water-colour. " "
4¼ in. *h.* by 6¾ in. *w.*

BOTH (JOHANNES, or JAN).

Dutch School. Born in 1610, at Utrecht. Died in that city on the 9th August, 1652. Pupil of Abraham Blomaert, and, later on, in Rome, influenced by Claude Lorrain. Practised chiefly at Utrecht, with the exception of a few years devoted to travel in Italy. The figures in his landscapes were usually by his brother Andries.

No. **24.** *Italian Landscape with Cattle.* Gallery XVI.
2 ft. 8¾ in. *h.* by 3 ft. 7½ in. *w.*

No. **28.** *Italian Landscape with Figures.* „ „
2 ft. 7½ in. *h.* by 3 ft. 5 in. *w.*

Signed: *Both.*

No. **198.** *Italian Coast Scene.* „ XIV.
1 ft. 6½ in. *h.* by 2 ft. 1¼ in. *w.*

BOUCHER (FRANÇOIS).

French School. Born at Paris in 1704; died there in 1770. Pupil of François Le Moine, and influenced also in some degree by Watteau, a number of whose paintings and drawings he etched, at the request of M. de Julienne, for the sumptuous volumes which the latter devoted to the reproduction of his dead friend's works. Boucher, unable to secure the Prix de Rome, nevertheless made the journey to Italy on his own account in the company of Carle van Loo. He returned to Paris in 1731, and on the 30th January, 1734, was received at the Académie Royale, on presentation of the picture "Rinaldo and Armida" which is now in the Louvre. Boucher, who had meanwhile carried off in succession all the Academic and official distinctions within reach of the court painter, succeeded Carle van Loo in 1765 as *premier paintre du roi*, and became also Director of the Academy and Inspector of the Tapestry Manufactory of Beauvais. This was the climax of a career which was in a great measure shaped by the patronage of the Marquise de Pompadour, who introduced Boucher and his work at the Court of Louis XV., placed his "Forges de "Vulcain" in the private room of the monarch at Marly, purchased, among many other things, the famous "Lever du Soleil" and "Coucher du Soleil" now in this collection, and promoted his interests in every way. The painter was not only the protégé but the intimate companion of Madame de Pompadour, and with

him she discussed, not only all matters connected with art and virtuosity, but her tastes and her plans generally. He initiated the royal favourite into the mysteries of etching, and superintended the publication of a volume which appeared in her name with a series of etched plates after the engraved stones of Guay, "Graveur du Roy." Her protection established him in a position so commanding that the royal favour was continued even after her death, and endured indeed to the termination of the popular master s career. Boucher, though he was essentially by inclination a man of pleasure, was the hardest and most assiduous of workers, devoting ten hours a day to painting and drawing, and producing thus an incredible mass of work, of which a large proportion was necessarily hasty and perfunctory. He was the typical painter-decorator of the Louis Quinze period, which he did so much to shape in art, and of which his style was a perfect embodiment, both in its brilliant attractiveness and its superficiality. To be judged fairly, his gay, daring, and singularly skilful performances —mainly, it should be remembered, decorative in intention— must be taken not alone, but, as they are seen in the Wallace Collection, in conjunction with the furniture, the tapestries, the bronzes, the porcelain, and objects of art of his time. In his most typical productions Boucher is what the decorator of great spaces should be, a colourist not so much subtle and profound as frank, brilliant, and fresh to the point of crudeness—a designer of astonishing freedom, variety, and inventiveness. At his best he must be deemed one of the most brilliant and accomplished executants of the eighteenth century; and, more than this, in his merits as in his faults, one of the most characteristically French of the French masters. Even at his worst he cannot be said to deserve the unmeasured strictures of Diderot, who from the point of view of the moralist rather than that of the art-critic, covered his conceptions, his works, and his person with ridicule and contempt. And yet the same famous writer, in the earlier stages of Greuze's career, could find nothing but praise for the sentimental morality, the false modesty, and false sensibility of that accomplished yet much overrated master, whose work is full of suggestiveness and *arrière-pensée*, whereas that of Boucher is redeemed by the perfect frankness of the effort to amuse the eye and appeal to the senses.

No gallery—not even the Louvre itself—can vie with the Wallace Collection in the number and importance of its canvases from the brush of Boucher. The Swedish National Gallery at Stockholm is one of the best endowed of the European Galleries outside France. It contains the famous "Naissance et Triomphe de Vénus," and several other fine examples of the master. Besides the Louvre, the museums of Angers, Nancy, and Tours can show notable paintings from his hand. At the Hôtel de Rohan-Soubise

(now Palais des Archives Nationales) are some admirable *dessus de porte* by the master. Others of great beauty (removed from the destroyed Cabinet de Médailles du Roi) are now placed in the new wing of the Bibliothèque Nationale. These are *l'Eloquence* and *l'Astronomie* and their two pendants *l'Histoire* and *la Poésie Epique*. In these fine canvases, as elsewhere in the vaster decorations of Boucher, it is easy to discern the influence of the great Venetian master Tiepolo. Among the private collections containing fine Bouchers may be particularly mentioned that of Baron Edmond de Rothschild, in Paris, and those of Miss Alice de Rothschild and Mr. Alfred de Rothschild, in England.

No. **385.** *Shepherd Watching a Sleeping Shepherdess.* Gallery XVIII.

3 ft. 6¼ in. *h.* by 5 ft. ¼ in. *w.*

Signed: *f. Boucher 174*—(?).

No. **390.** *The Modiste.* ("La Marchande de Modes.") „ „

2 ft. ½ in. *h.* by 1 ft. 8 in. *w.*

Signed, on the milliner s box: *F. Boucher.*

Engraved by Gaillard.

A larger version of this subject, from the hand of Boucher, dated 1746, is in the National Museum at Stockholm.

No. **399.** *Shepherd Piping to a Shepherdess.* „ „

3 ft. ¼ in. *h.* by 4 ft. 7½ in. *w.*

No. **411.** *Venus and Cupid with Doves.* „ „

2 ft. 7½ in. *h.* by 4 ft. 6 in. *w.*

No. **418.** *Portrait of the Marquise de Pompadour.* „ „

2 ft. 10½ in. *h.* by 2 ft. 2½ in. *w.*

Signed: *F. Boucher, 1759.*

This picture was in 1782 in the sale of the collection of the Marquis de Marigny, brother of Madame de Pompadour, who became afterwards Marquis de Ménars. It was on that occasion purchased for the very small sum of 154 livres by the Duc de Chaulnes, who had been engaged to Alexandrine, daughter of Madame de Pompadour.

The marble group in the background suggests the impetuous advances of young Love, accepted yet moderated by a discreet Nymph. Other portraits of Madame de Pompadour from the same hand, but of wholly different composition, are in the collection of

Miss Alice de Rothschild at Waddesdon Manor, in the National Gallery of Scotland, in the Jones Bequest Gallery at the Victoria and Albert Museum, in the collection of the Baroness Alphonse de Rothschild, and in that of Baron de Schlichting of Paris. An exquisite little full-length portrait of the Marquise, signed "F. Boucher" is among the miniatures in this collection. It differs entirely from any known portrait in oils of the brilliant favourite, yet is beyond doubt from the master's own hand.

No. **423.** *The Birth of Venus* (?). Gallery XVIII.
2 ft. 7¼ in. *h.* by 4 ft. 5¼ in. *w.*
Signed: *Boucher. 1754.*

No. **429.** *The Visit of Venus to Vulcan.* „ XIX.
5 ft. 4½ in. *h.* by 2 ft. 8½ in. *w.*
Signed: *F. Boucher, 1754.*

No. **431.** *Shepherd and Shepherdess Reposing.* „
2 ft. 5½ in. *h.* by 1 ft. 11¾ in. *w.*
Signed: *F. Boucher, 1761.*

No. **432.** *Cupid a Captive.* „ „
5 ft. 4½ in. *h.* by 2 ft. 8½ in. *w.*
Signed: *f. Boucher.*

No. **433.** *The Triumph of Amphitrite.* „ „
2 ft. 2½ in. *h.* by 3 ft. 11 in. *w.*

No. **438.** *Venus and Mars surprised by Vulcan.* „ „
5 ft. 4½ in. *h.* by 2 ft. 8½ in. *w.*

No. **444.** *The Judgment of Paris.* „ „
5 ft. 4½ in. *h.* by 2 ft. 8¾ in. *w.*
Signed: *F. Boucher, 1754.*
This canvas, together with Nos. 429, 432, and 438, formed part of one and the same scheme of decoration, the four pieces being destined for a boudoir. They were painted by Boucher in 1754, and were acquired by the Marquis of Hertford at the Prousteau-Montlouis sale in 1851.

No. **445.** *Shepherdesses with Sporting Loves.* „ „
3 ft. ¼ in. *h.* by 4 ft. ¼ in. *w.*
Signed: *f. Boucher, 1745.*

No. **446.** *Jove, in the shape of Diana, surprises Calisto.*—Oval. Gallery XIX.

5 ft. 1¾ in. *h.* by 4 ft. 1¾ in. *w.*

Engraved by Gaillard. A smaller picture by Boucher of the same subject entitled "Jupiter transformé en Diane pour surprendre Calisto" was at the Salon of the Louvre in 1765.

Signed: *f. Boucher, 1769.*

No. **447.** *Shepherdesses with Sporting Loves.* " "

Signed: *f. Boucher, 1745.*

3 ft. ¼ in. *h.* by 4 ft. ¼ in. *w.*

No. **471.** *A Group of Lovers.* " XX.

2 ft. 3½ in. *h.* by 3 ft. 6 in. *w.*

No. **481.** *Nymph and Cupids with Musical Emblems.* Grand Staircase.

3 ft. 3 in. *h.* by 4 ft. 8¾ in. *w.*

No. **482.** *An Autumn Pastoral.* " "

8 ft. 5½ in. *h.* by 6 ft. 5½ in. *w.*

Signed: *F. Boucher, 1749.*

The Shepherd and Shepherdess are rejuvenated portraits of Louis Quinze and the Marquise de Pompadour, or rather figures intended to recall the king and his mistress.

No. **485.** *The Rising of the Sun.* ("Le Lever du Soleil.") " "

10 ft. 4½ in. *h.* by 8 ft. 8½ in. *w.*

Originally designed for the *Manufacture Royale des Gobelins* and destined to be executed in tapestry by Cozette and Audran. Exhibited at the Salon in 1753, and there described as follows:—"Deux grands Tableaux en hauteur de onze pieds sur neuf de large, sous le même No. dont l'un représente le Lever du Soleil, et l'autre le Coucher. Ces Tableaux doivent s'executer en Tapisserie, à la Manufacture Royale des Gobelins, par les Sieurs Cozette et Audran." The two canvases were there purchased by the Marquise de Pompadour. Edmond and Jules de Goncourt, in "L'Art du Dixhuitième Siècle—Première Série," say of this picture and No. 486: "Elles (ces deux pages) sont le plus grand "effort du peintre, les deux grandes machines de son Oeuvre."

In the catalogue of Madame de Pompadour's paintings and drawings prepared for the sale of her collection in 1766, the expert

writes of these pictures: "J'ai entendu plusieurs fois dire par "l'auteur qu'ils étaient du nombre de ceux dont il était le plus "satisfait." The two great canvases were then sold for 9800 livres, and acquired by M. de Saincy.

No. **486.** *The Setting of the Sun.* ("Le Coucher du Soleil.") Grand Staircase.
10 ft. 5½ in. *h.* by 8 ft. 6 in. *w.*
Same description as No. 485, to which it constitutes a pendant.

No. **489.** *A Summer Pastoral.* " "
8 ft. 5½ in. *h.* by 6 ft. 5½ in. *w.*
Signed: *F. Boucher, 1749.*

No. **490.** *Muse with Musical Emblems, and Cupid with scroll.* " "
8 ft. 2½ in. *h.* by 4 ft. 9 in. *w.*

BOURSSE (ESAIAS).

Dutch School. Born at Amsterdam on the 3rd March, 1631, Died at sea on the 16th November, 1672. Bourssе is known to have practised his art in Amsterdam from 1656 to 1672. He made several journeys to the East Indies in the service of the East Indian Company. In the month of October, 1672, he started for the Indies on the ship Reenen, but died on the 16th November, 1672, at sea. He is known to have visited Italy and painted there. His productions, however, as we know them at present, show absolutely no traces of Italian influence. The style of this very rare master exhibits some affinity to that of Pieter de Hooch, and strongly shows, like the work of that artist, the influence of Rembrandt, though neither painter can properly be said to belong, as Nicolas Maes does, to his immediate school. There are paintings by Bourssе in the Rijksmuseum at Amsterdam, in the Berlin Gallery, in the Suermondt Museum at Aix-la-Chapelle, in the Strassburg Municipal Gallery, and in the collection of Mr. Humphry Ward. The painting in the Suermondt Exhibition is signed "E. Bourssе." The great superiority of this example in the Wallace Collection, taken in conjunction with the slight diversity in the signature, has given some colour to the supposition, now generally believed to be erroneous, that there were two painters of the name of Bourssе. Dr. Hofstede de Groot, however, in his *Catalogue Raisonné of the most eminent Dutch painters of the seventeenth century* (based on that of John Smith), adheres to the distinction between L. and E. Bourssе, holding the former to be the painter of No. 166 in this collection, and by far the finer artist of the two.

No. 166. *Interior: Woman Cooking.* Gallery XIV.

Signed: *L. (E.?) Bourse, 1656.*

1 ft. 8 in. *h.* by 1 ft. 10½ in. *w.*

The earliest known, and at the same time by far the finest work of the painter. (*See* W. Bode and A. Bredius in the "Jahrbuch der Königlich-Preussischen Kunstsammlungen," Decr., 1905.)

From the Roël-Hodson sale at Amsterdam, in 1872, where it brought 6000 gulden.

BRASCASSAT (JACQUES-RAYMOND).

French School. Born at Bordeaux in 1804; died at Paris in 1867. He studied chiefly at the École des Beaux-Arts in Paris. This painter practised landscape and historical subjects, but excelled chiefly in the representation of animals.

No. **363.** *Goat and Kid.* Gallery XV.

1 ft. 2⅝ in. *h.* by 1 ft. 5⅛ in. *w.*

Signed: *Dal Vero R. Brascassat.*

No. **721.** *Dogs Attacking a Wolf.*—Water-colour „ XXI.

1 ft. 4½ in. *h.* by 1 ft. 9½ in. *w.*

Signed: *J. R. Brascassat, 1838.*

BRONZINO (ANGELO DI COSIMO called BRONZINO).

Florentine School. Born at Monticelli, near Florence, in 1502. Died at Florence, on the 23rd November, 1572. Pupil of Raffaellino del Garbo and Jacopo da Pontormo, and influenced by Michelangelo. He practised in Florence, chiefly as a portrait-painter. As such he is, notwithstanding the sculptural hardness of his style, the greatest artist produced by Florence during the 16th century, with the exception of Andrea del Sarto, whose comparatively few portraits are among his finest productions. The most remarkable portraits by Bronzino are to be found in the Uffizi at Florence. There are also noble examples in the Louvre, the Berlin Gallery, the Galleria Nazionale at Rome, and other public collections. Among the best works of this class to be seen in England is the "Portrait of a Young Florentine Gentleman" in the collection of the late Mr. John Edward Taylor. Probably by Bronzino is the so-called "Cesare Borgia," ascribed to Raphael, and formerly in the Borghese Gallery, whence it passed into that of the late Baron Alphonse de Rothschild.

No. **555.** *Portrait of Eleonora di Toledo, Grand Duchess of Florence.* Gallery III

Panel. 2 ft. 6½ in. *h.* by 1 ft. 11½ in. *w.*

Inscribed with the motto: *Fallax gratia et Vana est pulchritudo.*

Numerous repetitions exist of this picture and of its pendant, the portrait of the Grand Duke Cosimo I. of Florence.

BROUWER (Adriaen).

Dutch-Flemish School. Born in 1605 or 1606, at Oudenarde. Buried at Antwerp, on the 1st February, 1638. Pupil of Frans Hals at Haarlem; painted at Amsterdam, Haarlem, and after 1631 at Antwerp. Brouwer in the passion and vigour of his realism, as well as in the subtlety of his art, more than rivalled his contemporary, David Teniers, the Younger. By far the most important collection of his works is to be found in the Alte Pinakothek at Munich. The Dulwich College Gallery possesses a fine example from his hand. There is another in the Ionides Collection bequeathed to the Victoria and Albert Museum. This painting in the Wallace Collection is of the highest quality, and in the audacity of its realism rises almost to grandeur.

No. **211.** *A Boor Asleep.* Gallery XIII.

1 ft. 2 in. *h.* by 10½ in. *w.*

CAGNACCI (Guido).

Bolognese School. Born at Castel Sant-Arcangelo, near Rimini, in 1601. Died at Vienna in 1681. Pupil of Guido Reni, at Bologna, and afterwards Court Painter of the Emperor Leopold I at Vienna.

No. **643.** *Tarquinius and Lucretia.* Gallery XI.

9½ in. *h.* by 11½ in. *w.*

This is the copy, on a much reduced scale, of the well-known picture by Cagnacci in the Accademia di San Luca at Rome. The Dresden Gallery possesses a copy on the scale of the original, and also a once very popular "Magdalen" doubtfully attributed to him. In the Imperial Gallery at Vienna are two signed pictures by Cagnacci: "Cleopatra" and "St. Jerome."

CALAME (Alexandre).

Swiss School. Born at Vevey, in Switzerland, in 1817. Died at Mentone in 1864. Pupil of Diday. Calame is represented in the Museum at Bâle.

No. **588.** *A Waterfall in Switzerland.* Gallery IX.

2 ft. 7½ in. *h.* by 2 ft. 1 in. *w.*

Signed : *A. Calame.*

CALLOW (William).

British School. Born at Greenwich on the 28th July 1812. Died at Buxton on the 21st February, 1908. He studied for a long time in Paris, and was for seven years professor of watercolour painting to the family of King Louis-Philippe of France. He received the gold medal of the Paris Salon in 1835. Callow was for nearly seventy years associated with the Royal Society of Painters in Watercolours. In 1902 that society presented him with an illuminated address of congratulation and thanks for his loyal services.

No. **746.** *Entering the Harbour.*—Water-colour. Between Galleries XX. and XXI.

9 in. *h.* by 12¼ in *w.*

Signed : *W. Callow, 1842.*

CAMPHUIJSEN (Govert).

Dutch School. Born at Gorkum in 1623 or 1624. Buried at Amsterdam on the 4th July, 1672. Probably the pupil of his elder brother Raphael Camphuijsen, by whom there are in the Dresden Gallery two moonlight pieces, one of which is signed "R. Camphuijsen." Govert Camphuijsen was manifestly influenced by Paul Potter, as a comparison with "The Milkmaid," No. 219 in this collection, serves to prove. He worked up to 1651 in Amsterdam ; then from 1653 to 1663 in Stockholm as court-painter of King Charles X. and the Queen Dowager, Marie-Eleonore ; then again in Amsterdam. A large landscape with figures and cattle by him is in the Cassel Gallery, where it was formerly ascribed to Potter. In the Hermitage at St. Petersburg are three examples of Govert Camphuijsen, of which two bear his signature, while the third has the forged signature of Paul Potter. A "Landscape with Cattle," No. 471, in the Alte Pinakothek of Munich, and there ascribed to the same famous master, may be from Camphuijsen's brush. Broadly humorous genre pieces by him are in the State Gallery of Brussels, and in the collection of the Prince d'Arenberg in that city. He is also represented in the Dulwich Gallery.

No 132. *A Dutch Farm at Sunset.* Gallery XVII.

Panel. 2 ft. 8¼ in. *h.* by 3 ft. 8½ in. *w.*

Signed, on a fence to the left: *G. Camphuijsen.*

This is probably the finest and most important example of the painter's art.

From the Solly collection.

CANALETTO (GIOVANNI ANTONIO DA CANALE, called CANALETTO).

Venetian School, 18th Century. Born at Venice on the 18th October, 1697; died there on the 20th April, 1768. Pupil of his father, the decorative painter, Bernardo da Canale, and further developed during a sojourn in Rome. A remarkable "View of the Capitol and the Church of Ara Coeli," by him, is in the collection of Lord Leconfield. He practised chiefly at Venice, but in the years 1746 and 1747 was in London. Besides his nephew and pupil, the noted painter Bernardo Bellotto, Canaletto had a number of followers and imitators whose works as well as those of some precursors, have too often been classed under his name. The majority of the views of Venice here set down to him for the sake of convenience cannot be reckoned as more than school-pieces. The most remarkable and indubitably authentic specimen of his art in the Wallace Collection is No. 498. Some of the most admirable canvases that we owe to his own brush are to be found at Windsor Castle. Out of the numerous works given to him at the National Gallery three only are beyond doubt his; but these are of the finest.

No. 492. *View of the Grand Canal.* Gallery XII.

1 ft. 6¼ in. *h.* by 2 ft. 7 in. *w.*

No. 493. *Panorama of the Harbour of Malta, with Fortified Islands* (?). " "

School of Canaletto.

3 ft. 5 in. *h.* by 6 ft. 9 in. *w.*

No. 495. *Church of Santa Maria della Salute.* " "

1 ft. 5½ in. *h.* by 2 ft. 6¼ in. *w.*

No. 496. *A Fête on the Grand Canal.* " "

1 ft. 10½ in. *h.* by 3 ft. ¼ in. *w.*

No. 497. *The Giudecca with the Doge's Palace.* " "

4 ft. 1½ in. *h.* by 6 ft. 2¼ in. *w.*

No. **498.** *The Grand Canal with the Church of S. Simeone Piccolo.* Gallery XII.
3 ft. ½ in. *h.* by 4 ft. 9½ in. *w.*

No. **499.** *The Giudecca with the Church of S. Giorgio Maggiore.* ,, ,,
4 ft. 1½ in. *h.* by 6 ft. 2½ in. *w.*

No. **500.** *A Fête on the Piazzetta.* ,, ,,
School of Canaletto.
1 ft. 10½ in. *h.* by 3 ft. ½ in. *w.*

No. **501.** *Old Northumberland House, Charing Cross.* ,, IX.
School of Canaletto.
2 ft. 3½ in. *h.* by 3 ft. 7½ in. *w.*

No. **505.** *The Piazza San Marco with the Campanile.* ,, XII.
1 ft. 10½ in. *h.* by 4 ft. 1½ in. *w.*

No. **507.** *A Canal in Venice.* ,, ,,
1 ft. 10½ in. *h.* by 3 ft. ½ in. *w.*

No. **509.** *The Doge's Palace and Riva dei Schiavoni.* ,, ,,
1 ft. 10⅝ in. *h.* by 3 ft. ½ in. *w.*

No. **511.** *The Rialto.* ,, ,,
1 ft. 10⅝ in. *h.* by 3 ft. ½ in. *w.*

No. **512.** *The Grand Canal with Palazzo Corner della Cà Grande.* ,, ,,
1 ft. 6½ in. *h.* by 2 ft. 7 in. *w.*

No. **513.** *Water Fête from the Riva dei Schiavoni.* ,, ,,
School of Canaletto.
1 ft. 8⅝ in. *h.* by 2 ft. 8 in. *w.*

No. **514.** *The Doge's Palace.* ,, ,,
1 ft. 8 in. *h.* by 2 ft. 3 in. *w.*

No. **515.** *The Dogana from the Molo.* ,, ,,
1 ft. 6½ in. *h.* by 2 ft. 6¾ in. *w.*

No. **516.** *Santa Maria della Salute, from the Piazzetta.* ,, ,,
1 ft. 11 in. *h.* by 3 ft. ½ in. *w.*

CANO (ALONSO).

Spanish School. Born at Granada in Spain on the 19th March, 1601. Died in the same city on the 5th October, 1667. He distinguished himself as painter, sculptor, and architect. Studied painting under Francesco Pacheco and Juan de Castillo at Seville, and sculpture under Juan Martinez Montañes. He practised at Seville, Madrid, and Granada, and in the last-named place founded a school. The most important example of his art to be found in England is a large altar-piece, "The Assumption of the Virgin," in the collection of Sir Frederick Cook at Richmond. A curious piece of his late time is the large "Adam and Eve after the Fall," in the collection of Sir John Stirling Maxwell.

No. 15. *The Vision of St. John the Evangelist.* Gallery XVI.

2 ft. 8¼ in. *h.* by 1 ft. 5 in. *w.*

This is an example in the earlier and more masculine manner of the master before he had adopted the *sfumato*, or clouding of colours, which characterises most of his paintings in the Prado Gallery at Madrid.

CHAMPAIGNE (PHILIPPE DE).

Flemish and afterwards French School. Born at Brussels in 1602. Died at Paris in 1674. He came to Paris in 1621, and so completely acclimatised himself in France that he would perhaps be more correctly described as belonging to the French than the Flemish School. He has delicately alluded to the fact that he belongs to both schools by painting in the background of his own portrait, now in the Louvre, both the Church of Notre-Dame de Paris and the tower of the Brussels Town Hall. He became the accredited painter of Port Royal and the Jansenists, of many among whom he has left invaluable portraits. In sacred and historical art he is frigidly correct and conscientious, but he attains to a very high degree of merit as a portrait painter; and here, in the gravity and quiet intensity of his characterisation, he still reveals his Flemish origin. It is only in the Louvre that Philippe de Champaigne's power, in this the main branch of his art, can be fully appreciated. His masterpiece is the wonderfully subtle and expressive portrait-group "La Mère Catherine-Agnès Arnauld et Soeur Catherine de Sainte-Suzanne, fille du peintre," a perfect realization of intense fervour and austerity.

No. 119. *The Marriage of the Virgin.* Gallery XVII.

Panel. 2 ft. 2¼ in. *h.* by 4 ft. 8 in. *w.*

Signed: *P. Champaigne, F.*

No. **127.** *Portrait of Robert Arnauld d'Andilly (which has been erroneously called "Fénelon").* Gallery XVII.

2 ft. 4 in. *h.* by 1 ft. 10¼ in. *w.*

The most certainly authentic portrait of Fénelon—the one by Joseph Vivien, which is No. 1,356 in the Alte Pinakothek, of Munich—does not in the least agree with this either in form or feature. Another authentic likeness of the Archbishop, agreeing exactly in type and characterization with the Munich example, is in the collection of the Rev. Richard Hugh Cholmondeley. Yet another, by or after Vivien, is among the pictures at Buckingham Palace.

The picture in the Wallace Collection would appear to represent Robert Arnauld d'Andouilly, a well-known Jansenist, brother of the still more famous Dr. Antoine Arnauld, of Port Royal, and of the Mère Angélique (Catherine-Agnès Arnauld). La Fontaine describes his physical vigour, his "bright eyes, steady carriage, his voice of thunder, his white hair and red cheeks (at a somewhat later date, presumably, than this portrait), his strong memory, prompt sense and sure hand."

No. **129.** *The Adoration of the Shepherds.* Gallery XVII.

7 ft. 6¼ in. *h.* by 5 ft. 3 in. *w.*

No. **134.** *The Annunciation.* " "

10 ft. 10¼ in. *h.* by 7 ft. *w.*

These vast paintings, Nos. 129 and 134, are among the most important extant examples of Champaigne's sacred art.

CHARLIER (JACQUES).

French School. Second half of 18th Century. A French miniature painter, who practised in the second half of the eighteenth century, and is supposed to have been a pupil of Boucher, whose works he often repeated, on a small scale, with and without variation, in gouache. He also painted portraits in miniature. He sometimes describes himself as "peintre en miniature du roi." The Comte de Caylus, a famous French amateur of the time, possessed nearly a hundred examples of his art. He was also much protected by the Prince de Conti. *See also* the Catalogue of Miniatures Nos. 132, 138, 146, 195, 323, 331, 336, 339, 347, 348, 354, 356–361, 364.

474. *Nymphs and Cupids* (Gouache after Boucher). Gallery XX.
9 in. *h.* by 6¼ in. *w.*

475. *The Birth of Venus* (Gouache after Boucher). " "
2 ft. 8 in. *h.* by 1 ft. 7¼ in. *w.*

476. *The Judgment of Paris* (Gouache after Boucher). Gallery XX.
9 in. *h.* by 6¼ in. *w.*

CIMA (GIOVANNI BATTISTA, called CIMA DA CONEGLIANO).

Venetian School. Year of birth unknown; that of death believed to be about 1517. He practised at Venice and in the Venetian territory. Cima, though he issued from the elder school of Venice, at the head of which were the Vivarini, was greatly influenced by Giovanni Bellini. He cannot, however, be deemed to have been actually a pupil or even a slavish imitator of that great master. In his earlier and more severe productions, such as the "Virgin and Child, with Saints," of the Vicenza Gallery (1489), and "St. John the Baptist with Saints" in the Madonna del Orto at Venice, the influence of his elder contemporary, Bartolommeo Montagna, makes itself strongly felt. His chief works are to be found in the churches and the Accademia delle Belle Arti of Venice, in the Brera at Milan, and in the Gallery of Parma. The Dresden Gallery, the Berlin Gallery, the National Gallery, the Louvre, the Staedel Institut at Frankfort, the Munich, Vienna, Vicenza, and Modena Galleries, and the church at Conegliano also contain examples of his art. His naive and pathetic "David and Jonathan" and "a Madonna" are in the collection of Mr. George Salting. Another "Madonna" of fine quality, is in the collection of Lady Wantage. The Layard collection at Venice contains two such pictures ascribed to Cima.

No. 1. *St. Catharine of Alexandria.* Gallery XVI.
Panel. 4 ft. 11¼ in. *h.* by 2 ft. 5¼ in. *w.*
Signed: *Joānis Baptiste Coneglanēsis opus.*

This great panel is one of the most important examples of this Venetian master to be found in England. According to information furnished by the late Dr. G. Ludwig, it is the central portion of an altarpiece once in the church of S. Rocco at Mestre, near Venice. In the course of his researches in the Albertina at Vienna he discovered a print of the last century, showing the original arrangement complete, except as regards the frame, which had been renewed in the florid style of the eighteenth century. The wings, on which are depicted the two saints invoked against the plague, St. Sebastian and St. Roch, are now in the museum of Strassburg. The lunette, "The Virgin and Child between St. Dominic and St. Francis," is in the collection of the late John Edward Taylor, at Kensington Palace Gardens. Palma Vecchio may have found here the first suggestion for his famous "Santa Barbara" in the church of S. Maria Formosa at Venice. There are evident points

of contact between Cima's statuesque St. Catharine here and the productions of the contemporary school of Venetian sculpture—especially the works of Alessandro Leopardi. The high reliefs of Tullio Lombardo, too, and especially that in S. Giovanni Crisostomo at Venice, are manifestly related to the paintings of Cima.

CLAUDE LORRAIN (CLAUDE GELLÉE, called CLAUDE LORRAIN or LE LORRAIN).

French School. Born at Chamagne in Lorraine in 1600. Died at Rome on the 21st November, 1682. The pupil in Rome of Agostino Tassi, and through him influenced by the Carracci and Paul Bril, but still more by the imaginative Italo-German landscapist Adam Elsheimer. He practised chiefly in Rome. The style of poetic and idealised landscape painting which he invented and brought to perfection has never lost its hold on the world. Claude's finest works breathe forth an atmosphere of serene melancholy, evoked by the contemplation of Italy's decayed greatness as it is tempered and transformed by the soothing spells of her beauty. The greatest modern artists, and among them Turner and Corot, have come under his influence. Characteristic examples of his art are to be found at the Doria Palace at Rome, in the Louvre, the Prado Gallery of Madrid, the Dresden, Berlin, and Munich Galleries. Some of his best works are in England, in the National Gallery, in the Bridgewater Gallery, at Grosvenor House, and in the collections of the Earl of Radnor, Lord Leconfield, and Lady Wantage. The *Liber Studiorum*, a portfolio or book of landscape-drawings preserved, or, in some cases specially prepared, by the master as authenticating records of pictures painted by him, and of their purchasers, is in the collection of the Duke of Devonshire at Chatsworth.

No. **114.** *Italian Landscape.* Gallery XVII.
2 ft. 5 in. *h.* by 2 ft. 7½ in. *w.*
Signed: *Claude en Roma. 1650* (*sic*).

No. **125.** *Coast Scene with Classic Buildings.* " "
1 ft. 4½ in. *h.* by 1 ft. 9 in. *w.*

CLOUET (School of the).

The two chief painters of this group were Jean Clouet (called Jehannet or Janet), who died in 1540 or 1541, and his more celebrated son, François Clouet, who was born in 1510 and died in or about 1572. They evolved out of the Flemish method and

tradition a genuinely French style in portraiture. To the former are generally attributed, among other pictures, "L'Homme au Pétrarque" at Hampton Court, a supposed portrait of Claude d'Urfé, Sieur de Chateauneuf; the large "François I" of the Louvre; a small equestrian portrait of the same monarch there; a smaller "François I." in the Museum of Lyons; and a small "Portrait of a French Prince in Infancy," in the Antwerp Gallery. By the latter are the large full length "Charles IX." in the Vienna Gallery, and a smaller portrait of the same monarch in the same collection; the "Elisabeth d'Autriche" and "Charles IX." in the Louvre; a miniature, "Portrait of a Lady of High Rank," in the Wallace Collection (*see* Catalogue of Miniatures, Nos. 104 and 107); the "Mary Stuart" in the Royal collection of miniatures at Windsor Castle; a small circular "Princess in White Mourning Robes" (?) in the Staedel Institut at Frankfort; the important group of crayon drawings in the Bibliothèque Nationale, of Paris; and some other crayon portraits to be found in the large collection preserved at the Condé Museum at Chantilly. A large group of portrait painters and copyists, whose styles and work have not yet been authoritatively distinguished, flourished round these two masters and their contemporary, the acclimatized Netherlander, Corneille de Lyon, who represented a similar yet easily distinguishable phase of French Renaissance portraiture.

No. **530.** *Queen Mary Stuart* ("Le Deuil Blanc"). Gallery III.

Panel. 1 ft. 1¼ in. *h.* by 9⅝ in. *w.*

Inscribed in Roman letters at the base of the portrait: MARIE STUART, REYNE D'ESCOSSE. VEUVE DE FRANÇOIS SECOND, ROY DE FRANCE.

The youthful princess here appears in white mourning for her spouse, François II. of France.

After François Clouet. The best known example of this type—itself not an undoubted Clouet—is in the collection of His Majesty the King. A contemporary replica is in that of Mrs. Alfred Morrison. Yet another was sent by the Grand Duke of Hesse-Darmstadt to the Düsseldorf Exhibition of 1904 from Schloss Fischbach.

The original drawing by François Clouet, which served as the foundation for these portraits, is in the Bibliothèque Nationale of Paris.

No. **529.** *Portrait of the Emperor Charles V., King of Spain.* " "

Panel. 5¾ in. *h.* by 4¾ in. *w.*

By Jean Clouet, called Jehannet or Janet, or a painter of his time and school. This portrait corresponds absolutely in style and dimensions with the one of François I., attributed to the same master, in the Museum of Lyons. Both may possibly have been executed when Charles V. passed through Paris in 1539.

No. **551.** *Portrait of Francis I.* Gallery III.

Panel. 6⅞ in. *h.* by 5⅛ in. *w.*

School of Jean Clouet, called Jehannet, and probably the contemporary copy of a work by that master.

COGNIET (Léon).

Modern French School. Born at Paris in 1794; died there in 1880. A pupil of Guérin, the pseudo-classic master, who was himself a disciple of David. He afterwards painted military and romantic subjects, and acquired great reputation as a teacher, among his pupils being Robert-Fleury and Meissonier. Cogniet's portrait, in extreme old age—a fine work by his pupil, M. Bonnat—is in the Luxembourg.

No. **279.** *Rebecca and Sir Brian de Bois Guilbert.* Gallery XV.

2 ft. 10½ in. *h.* by 3 ft. 9½ in. *w.*

Signed: *Léon Cogniet, 1828.*

No. **681.** *The Defence of Paris: 1814.*—Water-colour. „ XXII.

9¾ in. *h.* by 7 in. *w.*

No. **685.** *The Retreat from Moscow.*—Water-colour. „ „

9½ in. *h.* by 7⅛ in. *w.*

COOPER (Thomas Sidney), **R.A.**

British School. Born at Canterbury on the 26th September 1803, and died on the 7th February, 1902. He studied animal painting in the Netherlands, whence, after a residence of some years, he was driven back to England by the Belgian revolution. He was elected an A.R.A. in 1845 and an R.A. in 1867. His career was one of well-nigh unexampled duration and industry.

No. **309.** *Cattle.* Gallery XV.

2 ft. 6 in. *h.* by 2 ft. 6 in. *w.*

COQUES (Gonzales Coques or Cockx).

Flemish School Born at Antwerp in 1618. Died there on the 18th April, 1684. A pupil of Pieter Breughel, the younger, and of the second David Ryckaert, who afterwards became his

father-in-law. Gonzales Coques was often, by reason of his popularity as a painter of portraits on a small scale, called "the small Van Dyck." Allowing for the difference in scale, he shows, indeed, much of that master's skill and authority in portraiture, without, however, save on rare occasions, approaching his exquisite distinction. Perhaps the most perfect piece of this class is the small full-length "Portrait of a Spanish Gentleman" at Dorchester House. In 1641 he was elected a member of the Guild of St. Luke, at Antwerp, and, in 1664, he became the president of that Guild. He worked for the Princes of Orange, for Charles I. of England, the Elector of Brandenburg, the Archduke Leopold, and other distinguished patrons. At the Château of Honslaerdyck, which now no longer exists, was, in the last century, to be found a series of life-size compositions by Gonzales Coques, with *The History of Cupid and Pysche.* This was a commission from the Stadhouder, Prince Frederick-Henry. (Catalogue Raisonné du Musée Royal de la Haye, 1895.) Coques is particularly well represented in England, especially in the National Gallery, the Wallace Collection, and the Royal Collection at Buckingham Palace.

No. 92. *A Family Group.* ("Le Repos Champêtre.") Gallery XVI.
3 ft. 9¼ in. *h.* by 5 ft. 8½ in. *w.*

From the Patureau Collection. Engraved in the "Histoire des Peintres de tous les temps" of Charles Blanc. Théophile Gautier has given a detailed and most enthusiastic description of it. The fountain with Neptune and his Sea-Horses is identical with that which appears in Coques's "Famille Verelst" at Buckingham Palace and in the "Family Group," No. 223 here. The enframing landscape is said to be by Artois. This picture has been engraved by Moitte (Galerie Le Brun) and by Leonetti (under the title Riposo Campestre). From the collections of Lucien Bonaparte and King William II. of Holland. Bought by the Marquess of Hertford at the Patureau sale for 45,000 florins.

No. 162. *A Family Group.* „ XIV.
1 ft. 6¼ in. *h.* by 1 ft. 11¼ in. *w.*

No. 223. *A Family Group.* „ XIII.
1 ft. 9½ in. *h.* by 2 ft. 4 in. *w.*

CORNEILLE (DE LYON).

French School. A painter of Netherlandish origin but domiciled in France, who flourished in the middle of the sixteenth century. Corneille de Lyon is chiefly known to history from a famous passage in Brantôme's "Dames Illustres" describing the

portraits which he painted of the Queen Mother Catherine de Médicis and her family. His portraits are to be found in the Galleries of Versailles and the Louvre, and in some private collections, both in France and the United Kingdom. They have only in recent years been distinguished from those of the Clouet School.

No. **532.** *Portrait of a French Nobleman.*
Panel. 8¼ in. *h.* by 5⅝ in. *w.*
The designation at the foot of the portrait, "M. le Comte de Hertford" is apparently of later date. Another version, inferior in merit to this painting, is in the Louvre, with the false designation "Francois I." Yet another was lent by M. George de Montbrison to the exhibition "Les Primitifs Français," held in 1904, in the Pavillon de Marsan of the Louvre, as the portrait of Jean de Bretagne, Duc d'Étampes. The name of Bonnivet le Jeune has also been put forward in connection with this panel.

COROT (JEAN-BAPTISTE-CAMILLE).

French School. Born in Paris on the 20th July, 1796; died there in 1875. Pupil of Michallon and Victor Bertin. Corot, following in the footsteps of the great French landscape painters of the seventeenth century, went to Rome in 1826. His art, with its subtle and entirely personal mode of expression, only by degrees won acceptance in France, and his European fame dates from the last period of his career. Corot's style naturally combines a classic rhythm and harmony and a perfect felicity in selection and generalisation with the most profound and loving study of nature. Though he is generally, for the sake of convenience, classed with the so-called Barbizon School, he stands practically alone in modern French art, as Claude Lorrain does in the art of the seventeenth century. The picture in the Wallace Collection was until lately one of the very few from his brush to be found in a national museum in the United Kingdom. The Municipal Gallery of Glasgow possesses, however, some fine examples of his mature style. The Victoria and Albert Museum has, with the Ionides Collection, entered into possession of some minor canvases by Corot, together with works by Jean-François Millet, Rousseau, Diaz, Courbet, Degas, and other modern French masters. Mr. George Salting has lent to the National Gallery several fine landscapes in Corot's third and most familiar manner, acquired from the Alexander Young and Leighton collections respectively.

No. **281.** *Macbeth and the Witches.* Gallery XV.
3 ft. 7½ in. *h.* by 4 ft. 4½ in. *w.*
Signed in red in the left-hand bottom corner, and again in black in the right-hand bottom corner: Corot.

This is an unusually dramatic example of the master, not only in the movement and general treatment of the figures, but in the conception of the evening landscape, which so grandly gives the awe and mystery of the moment.

COUTURE (THOMAS).

French School. Born at Senlis in France in 1815. Died in 1879. The pupil of Gros and Paul Delaroche. He won his first and greatest success with the well-known "Décadence des Romains," painted when he was thirty-two years of age, and now in the Louvre. This success was never increased, or even maintained, in later years. Couture's atelier was much frequented by students, especially by foreigners.

No. **262.** *The Young Drummer.* Gallery XV.

10 in. *h.* by 8 in. *w.*

No. **265.** *Timon of Athens.* " "

7¼ in. *h.* by 9¼ in. *w.*

Signed : *T. C., 1857.*

No. **288.** *Harlequin and Pierrot.* " "

4⅛ in. *h.* by 6 in. *w.*

No. **340.** *A Roman Feast.* " "

1 ft. 2⅛ in. *h.* by 1 ft. 5¼ in. *w.*

Signed : *T. C., 1843.*

This picture contains the first idea for the artist's "Décadence des Romains," above mentioned.

No. **370.** *The Duel after the Masked Ball.* " "

9 in. *h.* by 7⅛ in. *w.*

Signed : *T. C., '57.*

This picture, though it is quite different in composition, and represents a different moment in the dramatic action, bears a striking family resemblance to Gérôme's more celebrated rendering of a similar subject, now in the Musée Condé at Chantilly. Here the Duel after the Masked Ball between Harlequin and Pierrot is in its preliminary stage ; in Gérôme's picture Pierrot has fallen, and is in the death-agony.

CRIVELLI (CARLO).

Venetian School. Born in the Venetian territory about 1430. Died after 1493. Crivelli issued, in all probability, from the school of Murano, but was in his earlier time like so many of the Muranese, strongly influenced by that of Padua. He settled before 1468 at Ascoli, in the Marches of Ancona, and there spent the greater part of his life, coming in contact with the Umbrian and Central Italian painters of his time. The latter half of the fifteenth century shows no art more intense in conviction than that of Crivelli or more brilliantly decorative after its peculiar fashion; but also none more mannered and excessive in its mode of expression. His finest performances are to be found scattered through the Marches of Ancona, in the Brera Gallery at Milan, and in the National Gallery, which contains an unrivalled group of altar-pieces and panels by him. A vast and important polyptych "The Virgin and Child with Seven Saints," formerly in the collection of the Earl of Dudley, is now in the Berlin Gallery. A fine and singularly characteristic "Virgin and Child," by Carlo Crivelli, is in the Jones Collection at the Victoria and Albert Museum.

No. **527.** *St. Roch.* Gallery III.

Panel. 1 ft. 5 in. *h.* by 4½ in. *w.*

This small panel must have formed part of a triptych or more probably polyptych. It is in the artist's finest style and shows strong traces of Paduan influence, though the colour is deeper and more glowing than that of any artist issuing direct from the school of Squarcione. In the Poldi-Pezzoli Museum at Milan is a panel, "St. Sebastian," of the same dimensions, which may possibly, as suggested by Dr. Gustavo Frizzoni, have formed part of the same triptych, though the treatment of the background with its landscape distance, so different from the plain background of the St. Roch, is evidence against this supposition. St. Sebastian and St. Roch were the two saints invoked against the plague. *See* on this point the descriptive note to the "St. Catharine of Alexandria," by Cima da Conegliano (Gallery XVI., No. 1).

CUIJP (AELBERT).

Dutch School. Born in October, 1620, at Dordrecht; buried there on the 7th November, 1691. Pupil of his father Jacob Gerritsz Cuijp and strongly influenced by Jan van Goyen, as is conclusively proved by his earliest works. He lived and practised at Dordrecht, different aspects of which picturesque town, all of them crowned by the thickset church-tower which asserts itself from every point of view, continually

reappear in his river scenes. Cuijp's masterly treatment, in landscape, of veiled sunlight and the golden glow of afternoon and evening is too well known from familiar examples to need new praise. He also painted horses and cattle, and on occasion still-life, interiors, and portraits. The finest specimens of his art are to be met with in England, and especially in the Royal Collections, at Bridgewater House, Dorchester House, Waddesdon Manor, in the National Gallery, the Wallace Collection, the Dulwich Gallery, and the Collections of the Duke of Bedford, Earl Brownlow, Lord Leconfield, and Mr. Alfred de Rothschild.

No. 49. *River Scene with Shipping.* — Gallery XVI.
3 ft. 2 in. *h.* by 4 ft. 10½ in. *w.*
Signed: *A. Cuyp.*

No. 51. *Landscape with an Avenue.* — " "
3 ft. 3½ in. *h.* by 3 ft. 2½ in. *w.*

No. 54. *River Scene with Shipping and Figures.* — " "
2 ft. 3¾ in. *h.* by 2 ft. 11 in. *w.*

No. 138. *River Scene with View of Dort.* — " XVII.
3 ft. 3½ in. *h.* by 4 ft. 5½ in. *w.*

No. 172. *River Scene with Horsemen.* — " XIV.
1 ft. 3 in. *h.* by 1 ft. 9 in. *w.*

No. 180. *Cattle.* — " "
1 ft. 1½ in. *h.* by 1 ft. 8½ in. *w.*

No. 228. *Halting at an Inn.* — " XIII.
1 ft. 3 in. *h.* by 1 ft. 11 in. *w.*

No. 232. *Horses tied to a Tree.* — " "
1 ft. 5½ in. *h.* by 1 ft. 9½ in. *w.*

No. 250. *Boy holding a Horse.* — " "
1 ft. 3½ in. *h.* by 1 ft. *w.*

No. 253. *Horsemen in a Landscape.* — " "
1 ft. 1 in. *h.* by 11 in. *w.*

No. 255. *A Shepherd with his Flock.* — " "
1 ft. 1½ in. *h* by 11 in. *w.*

DECAMPS (Alexandre-Gabriel).

French School. Born in Paris on the 3rd March, 1803. Died at Fontaine on the 22nd August, 1860. Pupil of Abel de Pujol. He travelled in the South of France and Italy, and subsequently in the East. Decamps belonged to the Romantic School, and was among the most renowned of the French Orientalist painters. He combines poetic fervour and a true sense of the mystery and splendour of the East with great truthfulness and variety of observation. Especially remarkable is his treatment of local Oriental character, and not less so his interpretation of the phenomena of light and shadow at every moment of the day from dawn to sunset. The collection of paintings and water-colours by Decamps in the Wallace Collection is among the finest and most numerous in existence. It is equalled only by those of the Musée Condé at Chantilly and the Louvre. A number of fine examples by this master, including the famous "Bataille des Cimbres," have, in recent years been added by bequest to the latter museum.

No. 259. *Arabs Reposing.* Gallery XV.
1 ft. ½ in. *h.* by 1 ft. 6 in. *w.*

No. 261. *The Finding of Moses.* " "
11½ in. *h.* by 1 ft. 6 in. *w.*

No. 263. *A Well in the East.* " "
1 ft. *h.* by 1 ft. 4 in. *w.*

No. 267. *The Villa Doria-Panfili at Rome.* " "
1 ft. ½ in. *h.* by 1 ft. 3¾ in. *w.*
Signed in red : *Decamps.*

No. 269. *The Bookworm.* " "
8¾ in. *h.* by 10 in. *w.*

No. 292. *The Roman Campagna.* " "
9¾ in. *h.* by 1 ft. 3¾ in. *w.*
Signed : *Decamps.*

No. 294. *The Miraculous Draught of Fishes.* " "
10¾ in. *h.* by 1 ft. 6 in. *w.*
Signed : *D. C.*

No. 296. *Joseph being Sold by his Brethren.* Gallery XV.
11¼ in *h.* by 1 ft. 4 in. *w.*
Signed: *Decamps, 1838.*
(This signature has probably been added later.)

No. 302. *Asses at Boulac.* " "
1 ft. 4⅛ in. *h.* by 2 ft. 2½ in. *w.*
Signed: *Decamps, 1830.*

No. 305. *The Watering Place* ("L'Abreuvoir"). " "
2 ft. 6½ in. *h.* by 3 ft. 9½ in. *w.*
Signed: *Decamps.*

No. 307. *The Night Watch* ("La Ronde de Nuit"). " "
3 ft. 8½ in. *h.* by 5 ft. 10 in. *w.*
Signed: *Decamps.*

No. 318. *Eastern Women at a Well.* " "
1 ft. 1½ in. *h.* by 1 ft. 4½ in. *w.*
Signed: *Decamps, 51.*

No. 345. *The Punishment of the Hooks* ("Le Supplice des Crochets"). " "
2 ft. 11⅝ in. *h.* by 4 ft. 5⅜ in. *w.*
Signed: *Decamps, 1837.*

No. 350. *The Witches in "Macbeth."* " "
11⅝ in. *h.* by 1 ft. 3¾ in. *w.*

No. 353. *The Anchorage of Smyrna* ("La Rade de Smyrne"). " "
1 ft. 5 in. *h.* by 2 ft. 2 in. *w.*
Signed, on the sail of a boat: *D.C.*

No. 649. *The Favourite of the Pasha.*—Water-colour. " XXII.
1 ft. ¼ in. *h.* by 10 in. *w.*

No. 655. *Children Gathering Flowers.*—Water-colour. " "
10⅜ in. *h.* by 8¼ in. *w.*

No. 657. *The Interior of the Harem.*—Water-colour. " "
9⅜ in. *h.* by 7½ in. *w.*

No. 660. *An Albanian Sentinel.*—Water-colour. Gallery XXIII.
11½ in. *h.* by 9½ in. *w.*

No. 666. *An Algerian Woman.*—Water-colour. " "
1 ft. 5½ in. *h.* by 1 ft. 2 in. *w.*
Signed: *Decamps.*

No. 670. *A Court of Justice in Turkey.*—Water-colour. " "
11½ in. *h.* by 1 ft. 5½ *w.*
Signed: *Decamps.*

No. 677. *On the Roof of an Oriental House.*—Water-colour. " "
8¾ in. *h.* by 9 in. *w.*
Signed: *Decamps, 1830.*

No. 682. *Crossing the River.*—Water-colour. " "
1 ft. ½ in. *h.* by 1 ft. 6 in. *w.*
Signed: *Decamps.*

No. 692. *Released from School* ("La Sortie de l'Ecole Turque").—Water-colour. " XXI.
1 ft. 11 in. *h.* by 2 ft. 7½ in. *w.*
Signed: *Decamps, 1841.*

A later and somewhat larger but greatly inferior version of this subject, in oils, was in the Salon in 1842, and is now in the Moreau-Nélaton Collection presented in 1906 to the Louvre, but provisionally exhibited at the Musée des Arts Décoratifs.

No. 699. *Albanians.*—Water-colour. " "
10 in. *h.* by 7½ *w.*

No. 706. *Arabs Fording a River* ("Le Passage du Gué").—Water-colour. " "
1 ft. 7 in. *h.* by 2 ft. 9 in. *w.*
Signed: *Decamps, 45.*

A later version of this picture, in oils, with a different illumination, was completed in 1853, and is now in the Moreau-Nélaton Collection presented in 1906 to the Louvre, but provisionally exhibited at the Musée des Arts Décoratifs.

No. **717.** *Cart Horses.*—Water-colour. Gallery XXI.
8½ in. *h.* by 1 ft. ½ in. *w.*
Signed: *Decamps, 1830.*

No. **722.** *The Watering Place.*—Water-colour. „ „
1 ft. ½ in. *h.* by 10 in. *w.*
Signed: *Decamps.*

DELACROIX (FERDINAND-VICTOR-EUGÈNE).

French School. Born at Charenton-Saint-Maurice on the 26th April, 1798. Died at Paris in 1863. The pupil of Guérin, of whose artificial style he soon became intolerant. Making a great success at the Salon, first with "La Barque de Dante," in 1822, then with the "Massacre de Scio," in 1824, Delacroix came by degrees to be regarded as the leader of the Romantic painters, whose aim was the substitution of colour, life, and poetry for the frigid Græco-Roman classicality of David's School. Ingres, who sought above all to revive the traditions of Raphael and the *Cinquecento*, and to express classicality of a truer and more suave type than that of David and his school, was the great rival and detractor of the Romantic painter. His dictum, levelled against Delacroix and his followers, "*Le dessin c'est la probité de l'art*" is famous. Both of these great painters may now be admired in their strongly contrasting qualities, and both may be accepted as among the greatest and most individual masters of the nineteenth century. Delacroix's most important works are in the Louvre, the Salon du Roi of the Palais Bourbon, the Library of the Luxembourg, the Church of Saint-Sulpice in Paris, the Musée Condé at Chantilly, the provincial museums of France, and this collection. Among the finest productions of the artist outside the Louvre may be mentioned the "Médée" at Lille, the "Deux Foscari" at Chantilly, the "Marc-Aurèle mourant" at Lyons, the "Triomphe de Trajan" at Rouen, and the "Boissy d'Anglas à la Convention" at Bordeaux. But few paintings by this master are to be found in England. The Ionides Collection in the Victoria and Albert Museum contains two splendid examples: the finished sketch for the "Barque de Don Juan" in the Louvre, and a small canvas "The Good Samaritan." Delacroix also lithographed subjects from Shakespeare's "Hamlet" and Goethe's "Faust."

No. **282.** *The Execution of the Doge Marino Faliero.* Gallery XV.
4 ft. 9½ in. *h.* by 3 ft. 8½ in. *w.*
Inscribed: PAX TIBI MARCE EVANGELISTA MEUS.
Signed: *Eug. Delacroix f.*[bat.]
Exhibited at the Salon of 1827. From the collection of M. Isaac Péreire, of Paris.

No. **324.** *Faust and Mephistopheles.* Gallery XV.

1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*

Signed: *Eug. Delacroix.*

This same composition was lithographed by Delacroix for the series from Goethe's "Faust," above mentioned. It is there rendered with a higher dramatic intensity. Goethe himself in the last years of his life expressed great admiration for these designs.

DELAROCHE (Hippolyte, called Paul).

French School. Born at Paris on the 17th July, 1797. Died in that city on the 4th November, 1856. Pupil of Gros. He formed a style midway between the tempered classicism and suave Italianism of Ingres and the fiery romanticism of Delacroix, his success in the domain of Romantic art being at first much less contested than that of the latter. Delaroche exercised a great and disastrous influence upon modern art, and inaugurated the style of artificial stage-dramatic representation in painting which obtained for many years all over Europe, especially in England and Germany. His chief work in the department of monumental decoration is the elaborate "Hémicycle" at the Ecole des Beaux Arts of Paris. The most important examples of his art in England are the "Charles I. insulted by the Parliamentary "Soldiers," at Bridgewater House, and the "Strafford going to "the Scaffold," at Stafford House. The National Gallery of British Art contains the often reproduced "Execution of Lady "Jane Grey." An admirable portrait from his brush is the "Henriette Sontag" in the Dresden Gallery.

No. **276.** *Edward V. and the Duke of York in the Tower* ("Les Enfants d' Edouard"). Gallery XV.

1 ft. 4½ in. *h.* by 1 ft. 8 in. *w.*

A reduced version of the picture in the Louvre.

No. **286.** *The Virgin and Child* ("La Vierge au "Lézard"). " "

4 ft. 8½ in. *h.* by 2 ft. 10 in. *w.*

Signed: *Paul Delaroche, Rome, 1844.*

No. **300.** *Joan of Arc in Prison.* " "

1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*

Signed: *Delaroche, 1825.*

No. 311. *The Temptation of St. Anthony.* Gallery XV.
7¾ in. *h.* by 6½ in. *w.*

No. 314. *Cardinal Mazarin's Last Sickness* (painted in 1830). " "
1 ft. 10¼ in. *h.* by 3 ft. 2 in. *w.*
Signed: *Paul Delaroche, 1830.*

No. 320. *The State Barge of Cardinal Richelieu on the Rhone.* " "
1 ft. 10¼ in. *h.* by 3 ft. 2 in. *w.*
Signed: *Paul Delaroche, 1829.*

No. 355. *A Mother and Children.* " "
5¼ in. *h.* by 5¼ in. *w.*

No. 358. *A Child Learning to Read.* " "
5¾ in. *h.* by 5¾ in. *w.*

No. 596. *The Saviour on the Steps of the Temple.* " X.
Apparently the design for a monumental composition on a large scale.
7¼ in. *h.* by 1 ft. 4 in. *w.*

No. 604. *Joan of Arc in Prison* (smaller version). " "
8½ in. *h.* by 7 in. *w.*
Signed: *Paul Delaroche.*

No. 735. *The Alchymist.*—Water-colour. Between Galleries XX. and XXI.
6 in. *h.* by 4¾ in. *w.*

No. 738. *Death of the Duc de Guise.* " "
5½ in. *h.* by 5½ in. *w.*
Signed: *P. De la Roche, 1832.*

A smaller version in water-colours of the oil painting now in the Musée Condé at Chantilly.

DERBY (WILLIAM).

British School. Born at Birmingham in 1786; died in 1847. He first studied under J. Barber, who was chiefly a portrait and

miniature painter, and came to London in 1806. Derby copied with great skill paintings in the Stafford Gallery, and made drawings for "Lodge's Portraits of Illustrious Personages." He also executed, as a commission from the Earl of Derby, portraits of the house of Stanley from the reign of Henry VII.

No. **709.** *Portrait of the Duke of Wellington.* (after Sir Thomas Lawrence). Gallery XXI.

7 in. *h.* by 5⅝ in. *w.*

No. **713.** *Portrait of Sarah Jennings, Duchess of Marlborough* (after Sir Godfrey Kneller?). " "

7 in. *h.* by 5⅛ in. *w.*

No. **725.** *Portrait of Lady Lyndhurst* (after Sir Thomas Lawrence). " "

10¼ in. *h.* by 8¼ in. *w.*

DESPORTES (ALEXANDRE-FRANÇOIS)

French School. Born at Champigneul, in Champagne, on the 24th February, 1661. Died at Paris, on the 15th April, 1743. Pupil of an obscure Fleming, Nicasius. He first established himself at Warsaw, and painted Johann Sobieski, King of Poland, and his Court; then returned to France and obtained the highest success at the Court of Louis XIV. He was received at the Académie Royale de Peinture on the 1st August, 1699. Desportes excelled chiefly in the rendering of domestic and wild animals, of landscape, fruit and flowers. He practised also as a portrait painter, an important example of his capacity in this branch being his own portrait in shooting costume, painted for the Académie Royale as his *morceau de réception*, and now in the Louvre.

No. **594.** *Dogs, Dead Game, and Fruit.* Gallery X.

4 ft. 2½ in. *h.* by 5 ft. 3½ in. *w.*

Signed: *Desportes.*

No. **628.** *Classic Ruins with Flowers and Dead Game.* " XI.

4 ft. 2½ in. *h.* by 5 ft. 3⅛ in. *w.*

Signed: *Desportes, 1715.*

DIAZ (NARCISSE-VIRGILE DIAZ DE LA PEÑA).

French School. Born at Bordeaux in 1808; died in 1876. He was to a great extent self-taught, the influences which chiefly dominated him being that of Delacroix in figure painting, and that of Théodore Rousseau in landscape. Diaz became a prominent member of the so-called Barbizon School of landscape, and lived in close companionship and sympathy with Jean-François Millet and Rousseau. Though he repeated himself somewhat too much in his Fontainebleau forest scenes, and is more superficial in his interpretation of Nature than Rousseau, he is at his best one of the most powerful and pathetic landscape painters of the middle of the nineteenth century. A fine and typical example of his powers is "L'Orage," lent to the National Gallery by Mr. George Salting.

No. **266.** *Venus disarming Cupid.* Gallery XV.
7 in. *h.* by 4¼ in. *w.*
Signed: *N. Diaz.*

No. **268.** *The Education of Cupid.* " "
7 in. *h.* by 4¼ in. *w.*
Signed: *N. Diaz.*

No. **312.** *A Fountain at Constantinople.* " "
11 in. *h.* by 1 ft. 4 in. *w.*
Signed: *N. Diaz.*

DIETRICH (CHRISTIAN WILHELM ERNST).

German School. Born at Weimar on the 30th October, 1712. Died at Dresden on the 23rd April, 1774. Pupil of the landscape painter Alexander Thiele. Dietrich played a great part at Dresden. He became Court Painter, then Inspector of the Gallery, later Director of the Manufactory of Porcelain, and finally Professor at the Academy. He was chiefly remarkable for his imitations of Rembrandt and other old masters. From his hand is "The "Itinerant Musicians," No. 205 in the National Gallery.

No. **153.** *The Circumcision.* Gallery XIV.
1 ft. 3 in. *h.* by 1 ft. 7¾ in. *w.*

DOLCI (CARLO).

Florentine School of 17th century. Born at Florence on the 25th May, 1616; died there on the 17th January, 1686. Pupil of

Jacopo Vignali. Dolci painted in a smooth and self-conscious style, which, brought to bear as it was on artificial conceptions, peculiarly of his own time in their calculated sweetness and superficial assumption of spirituality, won for him at the time great renown. His reputation has, in modern times, steadily declined.

No. **562.** *A Saint Reading.*—School of Carlo Dolci. Gallery I.
2 ft. 5½ in. *h.* by 3 ft. 6 in. *w.*

DOMENICHINO (Domenico Zampieri, called Domenichino).

Bolognese School. Born at Bologna on the 21st October, 1581. Died at Naples on the 15th April, 1641. Pupil first of Dionysius Calvert and afterwards of the Carracci. Domenichino counts as one of the chief painters of the Carracci group, among his most important works being "The Communion of St. Jerome," in the Pinacotheca of the Vatican; "Diana and her Nymphs," in the Borghese Gallery; and the decoration of the *Cappella del Tesoro*, in the Cathedral of Naples. During the execution of this last task he was persistently persecuted and threatened by the notorious triumvirate known as the "Cabal of Naples." He died there, not without suspicion of poison.

No. **131.** *A Sibyl.* Gallery XVII.
2 ft. 5½ in. *h.* by 2 ft. 2½ in. *w.*

This painting bears a certain family resemblance to the more famous "Cumæan Sibyl" in the Borghese Gallery. In the latter picture, however, the type adjustment and colouring of the Sibyl are appreciably different, and there is a decorative architectural background which is wanting in the example of the Wallace Collection.

DOU (Gerard).

Dutch School. Born at Leyden on the 7th April, 1613; buried there on the 9th February, 1675. Pupil of his father, the glass-painter, then of Bartholomeus Dolendo, and others; afterwards the pupil and companion of the youthful Rembrandt (1628–1631). Dou is celebrated for the extraordinary finish of his execution, combined nevertheless, in his finer work, with a certain vigour of accent which his pupils did not possess in the same degree. The school of which he was the acknowledged head included such painters as Frans van Mieris, Slingelandt, Schalcken, De Pape,

and Van Staveren. Recently (1901) Dr. W. Martin, of the Hague, has published a detailed biography of this master with a *catalogue raisonné* of his works. It is in the collections formed in the eighteenth and the earlier years of the nineteenth century that Dou is most copiously represented. The Dresden Gallery has eighteen pictures by him, the Alte Pinakothek of Munich sixteen, the Hermitage of St. Petersburg fourteen, the Louvre thirteen, the Rijksmuseum of Amsterdam eight. The National Gallery has three genuine examples, while there are six of Dou's works in the Royal Collection at Buckingham Palace, and five in the collection of Sir Frederick Cook, at Richmond. Of the highest quality is "The Student" at Bridgewater House. It is in his small portraits, such as that charming one of himself in the National Gallery, and the numerous studies and portraits of the father and mother of Rembrandt, that he attains the highest level, though these are less prized by galleries and collectors than the elaborate genre scenes, of which the "Femme Hydropique" in the Louvre is the most celebrated.

No. 170. *A Hermit.* Gallery XIV.

1 ft. *h.* by 9 in. *w.*

A night-piece in which may be traced a faint echo of Rembrandt's art. It was from Gerard Dou's night-pieces of this type that the art of Gottfried Schalken was generated.

In the Inventory of the Elector of Hesse-Cassel's collection, Schloss Altstadt, 1783, No. 112; at which time it was enclosed in a case furnished with doors painted with still-life groups.

No. 177. *A Hermit at Prayer.* " "

1 ft. 3 in. *h.* by 11 in. *w.*

A very similar picture, by Gerard Dou, and bearing his signature, is No. 1711 in the Dresden Gallery.

Sale: Husselaer, Amsterdam (1787).

DOWNMAN (JOHN), A.R.A.

British School. Born in Devonshire in the middle of the 18th century, the exact date being unknown. Died at Wrexham, in Denbighshire, on the 24th December, 1824. He studied under Benjamin West, and in the Schools of the Royal Academy, of which he became an Associate in 1795. He practised successively at Cambridge, London, Plymouth, Exeter, Chester, and at Wrexham, where he died. Downman, although, like many of his contemporaries, he attempted subjects coming within the category

of what was called "high art," is now chiefly known by his skilful and charming portraits in crayons, slightly heightened with colour, of the class to which the four examples in this collection belong. In these he shows something of the charm and distinction which mark the portraits of Sir Joshua Reynolds, by whose art he was no doubt greatly influenced.

No. **751.** *Portrait of a Young Lady.* Gallery XI.
Oval: 8¼ in. *h.* by 6½ in. *w.*

No. **752.** *Portrait of a Child.* " "
Oval: 8¼ in. *h.* by 6½ in. *w.*

No. **753.** *Portrait of a Young Lady.* " "
Oval: 8¼ in. *h.* by 6½ in. *w.*

No. **754.** *Portrait of a Young Lady.* " "
Oval: 8¼ in. *h.* by 6½ in. *w.*

DROST (Cornelis).

Dutch School. Years of birth and death unknown. Pupil of Rembrandt towards the year 1638. Later on he is said to have visited Italy and to have had close relations in Rome with Jan van der Meer of Utrecht and Karel Loth. There exists considerable confusion as to the works set down in the name of this painter. In the Rijksmuseum at Amsterdam a large canvas "Herodias receiving the Head of St. John the Baptist" is catalogued in the name of Drost; but this picture is by some critics ascribed to the scarce Karel Fabritius. In the Picture Gallery at Cassel is a "Noli Me Tangere" signed "Drost. f." In the Dresden Gallery a "Mercury putting Argus to Sleep" is catalogued as by Jacob van Dorsten, who may prove to be indentical with Drost. A "Bathsheba," signed by Cornelis Drost, and dated 1654, is now in the Gallery of the Louvre.

No. **61.** *Portrait of a Young Woman.* Gallery XVI.
2 ft. ¼ in. *h.* by 1 ft. 7½ in. *w.*

The attribution is in this instance confirmed by marked analogies of style to the signed work in the Louvre.
Bought in May 1872, for £100, from M. Nieuwenhuys.

DUPRÉ (Jules).

French School. Born at Nantes in 1812. Died at L'Isle-Adam in October 1889. Inspired by the works of Ruisdael and Hobbema,

and also by Constable. He became one of the most remarkable landscape painters of the so-called Romantic School, which applied itself to the truthful and poetic interpretation of Nature in her more familiar aspects.

No. **299.** *Crossing the Bridge.* Gallery XV.

1 ft. 7 in. *h.* by 2 ft. 1¼ in. *w.*

Signed: *Jules Dupré 1838.*

This example bears the date 1838, and shows the earlier style of the painter.

DYCK (Sir ANTHONY VAN).

Flemish School. Born at Antwerp on the 22nd March, 1599. Died in London on the 9th December, 1641, and was buried in Old St. Paul's Cathedral. Pupil first of Hendrik van Balen, then for four years the assistant of Rubens. Van Dyck in 1620–1621 resided for some months in England, and received a salary of £100 as painter to King James I. On the advice of Rubens he went to Italy in 1621 (or as some hold one or even two years later), and worked much at Genoa, Rome, and Venice, returning to Antwerp some time previous to 1628. M. Max Rooses has recently brought forward evidence to prove that he returned from Italy a first time in 1622, in consequence of the illness of his father, and then, on the death of the latter, journeyed back again. This would account for the Italian influence already visible in some few works belonging to the first Flemish period. After the Italian sojourn he established himself again in Antwerp, painting then a whole series of vast sacred works for the churches of Flanders, and also a long succession of portraits. In 1632 Van Dyck, at the express desire of Charles I., established himself definitively in England, and he was immediately appointed Principal Painter in Ordinary to their Majesties. He remained domiciled in England down to the date of his death, in 1641, but returned temporarily to Antwerp in 1634. In 1639 or 1640, urged thereto by the King, he married Mary Ruthven, granddaughter of William Ruthven, Earl of Gowrie. Van Dyck's career as a painter may be roughly divided into four periods:—The first years of youthful striving and success at Antwerp; the years of work and wandering in Italy, which have as their outcome the Genoese or, more properly, the Italian style; the second Flemish manner; and the English manner. Included in this last period is another subsection, comprising the group of magnificent works produced during the master's visit to Antwerp

in 1634. These are in the English style, yet they stand by themselves in virtue of a marked superiority, both in conception and execution, to the English portraits of the same late time.

The European collections most richly endowed with the works of Van Dyck are the Alte Pinakothek at Munich, the Louvre, the Hermitage at St. Petersburg, the Imperial Gallery at Vienna, the Cassel Gallery, the Berlin Gallery, the Antwerp Gallery, and the Wallace Collection. He is also represented by striking works in the National Gallery and the National Gallery of Scotland, in the Dresden Gallery, and in the Brussels Gallery. His great sacred works are still to be found in Flanders, in the churches of Antwerp, Ghent, Malines, Courtrai, Termonde and Saventhem. The Royal collections at Windsor Castle and Buckingham Palace give as a whole an unsurpassed representation of Van Dyck's art, and especially of his English period. He is also superbly represented in the collection of the Earl of Pembroke at Wilton House, in that of Lord Leconfield at Petworth House, in that of the Earl of Radnor at Longford Castle, in that of Captain Holford at Dorchester House, in that of Lord Lucas (who has inherited the Panshanger Vandycks); and finely in the collections of the Duke of Sutherland, the Duke of Abercorn, the Duke of Newcastle, the Earl of Warwick, the Earl of Craven, the Earl of Clarendon, the Earl of Hopetoun, the Earl of Carlisle, Lord Iveagh, Earl Spencer, the Duke of Portland, the Duke of Norfolk, Earl Fitzwilliam, Mr. Pierpont Morgan, the late Mr. Whitney, and some others. The Dulwich Gallery contains one fine example of his Genoese style. The Liechtenstein collection at Vienna, the Arenberg collection at Brussels, and the Serge Stroganoff collection at St. Petersburg have magnificent portraits belonging some to the earlier, some to the later Flemish period.

No. **16.** *Portrait of a Flemish Lady.* Gallery XVI.

3 ft. 10½ in. *h.* by 3 ft. ¾ in. *w.*

This picture has been sometimes called "The Wife of Cornelis de Vos." The personage represented would appear to be Isabella Waerbeke, the wife of Paul de Vos, brother of Cornelis. It is in the second Flemish manner. The pendant portrait of Paul de Vos perished in 1890, in the fire at the Palace of Laeken, near Brussels. (From the Wells Collection.)

No. **53.** *Portrait of an Italian Nobleman.* " "

In the so-called Genoese manner.

6 ft. 7¾ in *h.* by 4 ft. 4¼ in. *w.*

No. **79.** *Portrait of the Wife of Philippe le Roy.* Gallery XVI.
6 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
Inscribed: *Aetatis suae 16.* Painted in 1631. (See No. **94.**)
In the second Flemish manner.
From the collection of King William II. of Holland. With the pendant it cost 5,300 guineas.

No. **85.** *Portrait of the Artist as the Shepherd Paris.* " "
3 ft. 4 in. *h.* by 2 ft. 10¼ in. *w.*
Signature indecipherable.
In the Italian manner, and painted under the direct influence of Titian.
Engraved by Schiavonetti.

No. **94.** *Portrait of Philippe le Roy, Seigneur de Ravel.* " "
6 ft. 11½ in. *h.* by 3 ft. 11½ in. *w.*
This is one of the relatively few pictures signed by the artist. It bears the inscription "Aetatis suae 34. A. Van Dyck A° 1630."
In the second Flemish manner, and, with its pendant, No. **79,** one of the masterpieces of that phase of Van Dyck's practice. An etched portrait in half length of Philippe le Roy, closely resembling this picture, was done by Van Dyck himself, and counts among the fine productions of this very limited class. It was not, however, elaborated into an engraving, or included in the "Iconographie" (or "Centum Icones") published in 1645 from originals by the master.
From the collection of King William II. of Holland.

No. **112.** *Portrait of King Charles I.—After* Van Dyck. Gallery XVII.
3 ft. 11¼ in. *h.* by 3 ft. 1¼ in. *w.*

No. **118.** *Portrait of Queen Henrietta Maria.—After* Van Dyck. " "
4 ft. *h.* by 3 ft. 2 in. *w.*

No. **123.** *The Virgin and Child.—After* Van Dyck. " "
3 ft. 5¼ in. *h.* by 2 ft. 8¼ in. *w.*
The original of this picture, which is in the second Flemish manner, is in the Royal collection at Buckingham Palace. Another copy is at Penshurst in Kent. This one came from the Fesch Collection.

EVERDINGEN (ALLART VAN).

Dutch School. Born in 1621, at Alkmaar. Died at Amsterdam on the 8th November, 1675. The young brother of Cæsar van Everdingen. Allart was the pupil of Roelant Savery at Utrecht, and of P. Molyn at Haarlem. He travelled between 1640 and 1644 in Norway, lived between 1645 and 1652 at Haarlem, and later on was domiciled at Amsterdam. Everdingen's picturesque renderings of Norwegian scenery, with its foaming cascades, inspired Jacob van Ruisdael, who is believed never to have seen that country.

No. **113.** *Landscape with Waterfall.* Gallery XVII.
2 ft. 7 in. *h.* by 2 ft. 1½ in. *w.*

FAUVELET (JEAN-BAPTISTE).

French School. Born at Bordeaux in 1819. Died 1890. A follower of Meissonier, he often chose for representation subjects similar to those of his master, and executed them with remarkable skill. In the Museum of the Luxembourg is a small canvas "Ascanio" by this painter.

No. **374.** *Pheasants.* Gallery XV.
6¼ in. *h.* by 8¼ in. *w.*
Signed: *Fauvelet.*

FERRARESE SCHOOL (15TH CENTURY).

No. **536.** *The Annunciation.*
Two panels, each 1 ft. 5 in. *h.* by 5½ in. *w.*

No. **539.** *Portrait of an Italian Gentleman.* " "
Panel. 1 ft. 2 in. *h.* by 10 in. *w.*
The style is that of the Ferrarese master, Francesco Cossa, but the modelling appears too weak for his own hand.
Dr. Gustavo Frizzoni, of Milan, has suggested the Veronese painter Bonsignori as the author of this portrait, which is, however, far less incisive in style and character than his best work, such as the "Portrait of a Venetian Senator" in the National Gallery.

FIELDING (ANTHONY VANDYKE COPLEY, known as COPLEY FIELDING).

British School. Born at East Sowerby in 1788; died at Worthing in 1855. Developed under the influence of John Varley. Copley Fielding became an Associate of the Water-Colour Society in 1810, a full member in 1812, and was elected President of that body in 1847. His art was facile and brilliant, though he was overmuch given to perfunctoriness and self-repetition. He excelled greatly in the legitimate and characteristically English method of pure water-colour. Copley Fielding cannot, all the same, be placed in the first rank with his great contemporaries, although he displayed genuine mastery in the treatment of two quite opposite subjects—inky storms at sea with strong contrasts of livid light, and the Sussex Downs half-veiled in sunlit mist. He filled with great capacity and much profit to the "Old" Society his office of President, and, moreover, exhibited in all on its walls no fewer than 1748 subjects.

No. **690.** *Langdale Pikes, Westmorland.*—Water-colour. Gallery XXI.

1 ft. 6 in. *h.* by 2 ft. *w.*

No. **691.** *Bridlington Harbour.*—Water-colour. " "

1 ft. 6½ in. *h.* by 2 ft. 6½ in. *w.*

Exhibited at the Water Colour Society in 1839.

No. **715.** *Crowborough Hill, Sussex.*—Water-colour. " "

1 ft. 4½ in. *h.* by 1 ft. 11½ in. *w.*

No. **716.** *Loch Katrine.*—Water-colour. " "

1 ft. *h.* by 1 ft. 4 in. *w.*

No. **718.** *Traeth Mawr, North Wales.*—Water-colour. " "

1 ft. 4½ in. *h.* by 1 ft. 11½ in. *w.*

FLEMISH SCHOOL (SECOND HALF OF 15TH CENTURY).

No. **528.** *St. Michael.* Gallery III.

Panel. 1 ft. 2⅛ in. *h.* by 6⅛ in. *w.*

(W.C.—O.P.)

FLEMISH SCHOOL (SECOND HALF OF 15TH CENTURY).

No. 548. *The Virgin and Child.* Gallery III.

Panel. 7¼ in. *h.* by 5½ in. *w.*

The style is a subsequent development of that of Roger van der Weyden, but the period considerably later than his.

FLEMISH (or ENGLISH) SCHOOL (16TH CENTURY).

No. 534. *Supposed Portrait of Ambrose Dudley, Earl of Warwick.* Gallery III.

Panel. 2 ft. 11½ in. *h.* by 2 ft. 3¾ in. *w.*

Formerly ascribed to Frans Pourbus. The style approaches, however, more nearly to that of Frans Floris and Lucas de Heere. It is possible, however, that we have here the work of an English painter under Netherlandish influence, or of a Netherlander painting in England.

No. 535. *Portrait of an English Nobleman.* „ „

Panel. 2 ft. 9¾ in. *h.* by 2 ft. ¼ in. *w.*

Inscribed: *ÆTATIS 54, 1572. Robertus Co. Leicestria.*

The style shows affinity to that of the Flemish school in the latter half of the sixteenth century. Again, however, we may have here the work of an English painter under Netherlandish influence, or of a Netherlander painting in England. On the evidence of the inscription given above which appears to be partly of later date, this portrait has been described as that of Robert Dudley, Earl of Leicester, and attributed to Sir Antonio More. The personage represented has not as yet been satisfactorily identified.

FLINCK (GOVERT).

Dutch School. Born on the 25th January, 1615, at Cleves. Died the 2nd February, 1660, at Amsterdam. Pupil, at Leeuwarde, of Lambert Jacobz, then at Amsterdam of Rembrandt. Flinck became one of the ablest painters of the Rembrandt school, and his pictures were not infrequently, in former days, mistaken for those of his master. He worked for Frederick William,

Elector of Brandenburg, and Prince John Maurice, of Nassau, but had his chief domicile at Amsterdam. Flinck is very liberally represented in the Rijksmuseum of Amsterdam, and may be studied also in the Louvre, in the Galleries of Dresden, Munich, and Berlin, and in the Hermitage of St. Petersburg.

No. **78.** *Portrait of a Young Woman.* Gallery XVI
2 ft. 7 in. *h.* by 2 ft. 1 in. *w.*

FLORENTINE SCHOOL (14TH CENTURY).

No. **549.** *The Nativity.* Gallery III.
Panel. 5 in. *h.* by 4 in. *w.*

FLORENTINE SCHOOL (LATE 15TH CENTURY).

No. **556.** *The Triumph of Venus.* Gallery III.
Panel. 2 ft. *h.* by 2 ft. 5¼ in. *w.*

This work, dating from the end of the 15th century, has been ascribed to Piero di Cosimo. It stands midway between his manner and that of his master, Cosimo Rosselli, and may possibly be by the latter in a phase of his art which has not yet been generally recognised. See also the somewhat similar but by no means identical "Combat of Love and Chastity," No. 1196, in the National Gallery, which shows more finish but less freedom of execution, and a landscape background of a different type. The composition of the "Triumph of Venus" is exactly the same as that on the reverse of a bronze medal ascribed to Bertoldo di Giovanni, the pupil and assistant of Donatello in the old age of the latter, except that in the medal there are shown two men at the horses' heads, who do not appear in the painting.

FOPPA (VINCENZO).

Milanese School. Born, probably at Brescia, 14 (?) Died there after 1515 (?). Vincenzo Foppa is said to have studied in the school of Squarcione at Padua, and he shows, indeed, certain affinities to that school, although he cannot be said, even in his earlier time, to have actually belonged to it. He developed a very personal style of his own, and must be looked upon as the founder of the true Milanese School, which was afterwards overshadowed and in a great measure transformed by Leonardo da Vinci and his

Milanese followers. Among the chief exponents of the school of Foppa were Ambrogio Borgognone, Buttinone, Zenale, Bevilacqua, Bramantino, and the Brescian Civerchio, besides such painters as Ambrogio de Predis, and Bernardino de' Conti, whose later art changed completely in aspect under the influence of Leonardo. In Foppa's first picture with a date, the small "Crucifixion" (1456) in the Carrara Gallery at Bergamo, he is seen to have reached a degree of excellence which he never afterwards surpassed. Most of the frescoes executed by him have disappeared; but some admirable fragments and detached subjects are preserved in the galleries of the Brera and the Castello Sforzesco of Milan respectively. To him and his scholars may be ascribed the "Four Doctors of the Church" and other frescoes which adorn the absidal chapel in S. Eustorgio at Milan. Among the most important altar-pieces from his hand are to be reckoned the "Adoration of the Magi" in the National Gallery (long ascribed to Bramantino); the great "Pietà" in the Kaiser-Friedrich Museum; the polyptych in the Brera, now set up again in its original shape; the elaborate polyptych in S. Maria di Castello at Savona, executed with the collaboration of Brea di Nizza; and the "Martyrdom of St. Sebastian" in the Castello Sforzesco, which is, however, greatly inferior to the fresco by Foppa, of the same subject, in the Brera.

No. **538.** *The Youthful Gian Galeazzo Sforza reading Cicero.*—Fresco. Gallery III.

3 ft. ¼ in. *h.* by 4 ft. 2⅝ in. *w.*

Reproduced in Eugène Müntz's "Leonardo da Vinci" as by Vincenzo Foppa. This fresco originally adorned the frieze in the Cortile of the Palazzo del Banco Mediceo, erected from the designs of Michelozzo in the Via de' Bossi at Milan, but now no longer in existence. It came in the last place from the collection of Vicomte de Tauzia in Paris. In the earlier editions of the catalogue this interesting fragment was classed as the work of Bramantino. Further study of the extant productions of Foppa has, however, resulted in the conviction that the painting is by him, and a work of his maturity. The modelling of the youthful head, the treatment of the architecture and landscape are points which strongly recall his style. Moreover, Foppa is known to have executed frescoes in the palace at Milan which was presented by Francesco Sforza to Cosimo de' Medici; that is to say in the Palazzo del Banco Mediceo, from which this fresco originally came.

FRAGONARD (Jean-Honoré).

French School. Born at Grasse in 1732. Died at Paris on the 22nd August, 1806. Pupil first, for a few months, of Chardin, then of Boucher. Fragonard, having carried off the Prix de Rome

in 1752, proceeded to Italy, and there studied especially the masters of the 17th and 18th centuries, and above all Giambattista Tiepolo. He travelled through Southern Italy and Sicily with the Abbé de Saint-Non and the painter Hubert Robert, drawing all the sites and monuments as he went. St. Non afterwards etched a great many of these subjects, and published them in an important work—"Voyages de Naples et de Sicile." Fragonard on his return made a great success with his vast canvas, "Le grand prêtre Corésus "se sacrifie pour sauver Callirrhoé," exhibited at the Salon of 1765, and now in the Louvre; notwithstanding which he returned no more to this style of composition. He identified himself with a brilliant and audacious phase of amorous and sentimental genre, illustrative of the 18th century and its manners, and by the masterly frankness of his execution as well as by the spontaneity and passion of his mode of conception, easily obtained pardon for any overboldness of which he might be guilty. Edmund and Jules de Goncourt have not without reason styled Watteau and Fragonard the only two poet-painters of the 18th century in France. Like Greuze, the sculptor Houdon, and many other artists of this late period in the eighteenth century, this master had to endure comparative oblivion and the straitest penury during the last years of his career. Fragonard's chief works are in the Wallace Collection, in the Lacaze section of the Louvre, in the Hermitage of St. Petersburg, at the Banque de France, which shows the large "Foire de St. Cloud"; in the collections of the late Léopold Goldschmidt, the late Camille Groult, the Comtesse de Béarn, M. Jacques Doucet, and the Baron de Schlichting at Paris; and in that of Mr. Pierpont Morgan, whose London collection now includes the famous decorative canvases which formerly adorned a saloon in the Villa Malvilain at Grasse. These had been painted for, but declined by, Madame Du Barry. They were taken by Fragonard some twenty years later (about 1795), to Grasse, there completed and added to, and then by the master presented to his friend and host, M. Maubert, in gratitude for his friendship and timely hospitality.

No. 379. *The Gardens of a Roman Villa.* **Gallery XVIII.**

1 ft. 2 in. *h.* by 1 ft. 5½ in. *w*

This picture was formerly called "The Gardens at Fontainebleau." There exists, however, an etching by the Abbé de Saint-Non, after a drawing by Fragonard, styled "Le Petit Parc,"—one of the many done by the latter in the course of the joint tour of the Abbé and the painter through Italy; and this bears the closest resemblance to the painting in the Wallace Collection. The scene represented is probably a portion of the garden of the beautiful Villa d'Este at Tivoli, near Rome, where Fragonard, Hubert Robert, and Saint-Non lived for a summer season.

No. **382.** *A Lady Carving Her Name* ("Le Chiffre d'Amour"). Gallery XVIII.

Panel. 10 in. *h.* by 7¼ in. *w.*

Engraved in reverse by De Launay. From the collection of the Duc de Morny.

No. **394.** *The Fountain of Love* ("La Fontaine d'Amour"). " "

2 ft. ¼ in. *h.* by 1 ft. 8½ in. *w.*

Engraved by N. F. Regnault. From the Demidoff collection. A repetition is, or was, in the collection of Madame Paillard.

Purchased by Sir Richard Wallace at the San Donato Sale in 1870, for 31,500 francs.

No. **404.** *The Schoolmistress* ("La Maîtresse d'École"). " "

11 in. *h.* by 1 ft. 2½ in. *w.*

From the Perregaux collection (1841). Another original version of this picture, of slightly larger dimensions, was engraved by N. de Launay under the title "Dites donc s'il vous plaît."

No. **412.** *The Fair-haired Child* ("L'Enfant blond"). " "

1 ft. 11¼ in. *h.* by 1 ft. 7½ in. *w.*

This picture has hitherto been known as "Le jeune Écolier," a title which is obviously a misfit. It was exhibited under that name at the Bethnal Green Museum in 1872. The title "L'Enfant blond" is given by Baron Roger Portalis to a small canvas in the collection of the Viscomtesse de Courval, but fits this picture perfectly.

No. **430.** *The Swing* ("Les Hasards heureux de l'Escarpolette"). Gallery XIX.

2 ft. 8 in. *h.* by 2 ft. 1½ in. *w.*

Painted for the Baron de St. Julien in 1768 or 1769 (see Baron Roger de Portalis: "Honoré Fragonard.") Engraved by Nicolas de Launay. From the collections of Baron de St. Julien (1788) and the Duc de Morny (1865). A repetition of by no means equal merit is in the collection of Baron Edmond de Rothschild; a smaller version was in that of the Duc de Polignac, (see Virgile Josz: "Fragonard"). Another "Escarpolette," by Fragonard,

of larger dimensions, and wholly different both in conception and design, was formerly in the Rodolphe Kann collection at Paris, and is now in that of the Comtesse de Béarn there. This last, in its romantic and ornate character, suggests some scene in a ballet of the period.

No. 455. *Study of a Young Girl.* Gallery XX.

1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*

Signed: *Frago.*

No. 483. *Cupids Sporting* ("Amours Joueurs"). Great Staircase.

3 ft. 1½ in. *h.* by 4 ft. 7¾ in. *w.*

No. 488. *Cupids Reposing* ("Amours Endormis"). „ „

3 ft. 1½ in. *h.* by 4 ft. 7¾ in. *w.*

Both No. 483 and No. 488 were at one time ascribed to Boucher, the imprint of whose style they bear, though with unmistakable differences, both in the types and the colouring.

FRENCH SCHOOL (17TH CENTURY).

No. 645. *Portrait of Jean du Verger de Hauranne, Abbé de St. Ciran.* Gallery XI.

6½ in. *h.* by 4½ in. *w.*

This is the copy in miniature of a life-size portrait of the famous Jansenist now in the Municipal Gallery of Rouen. The latter is in the manner of Philippe de Champaigne, but is there catalogued under the heading "Ecole Française." A similar but more elaborate portrait of the same personage, by Philippe de Champaigne himself, is No. 1821 in the Museum of Versailles.

FRENCH SCHOOL (18TH CENTURY).

No. 467. *The Toilet of Venus*: After Boucher.— Water-colour. Gallery XX.

Oval: 5 in. *h.* by 4 in. *w.*

No. 468. *The Triumph of Amphitrite*: After Boucher.—Water-colour. „ „

Oval: 5 in. *h.* by 4 in. *w.*

The originals in oils of both these subjects are in the collection of Mr. Alfred de Rothschild.

FRENCH SCHOOL (Early 19th Century).

No. 599. *Portrait of the Prince de Ligne.* Gallery X.

Artist unknown. Ostensibly the sketch for a larger portrait, painted by a French artist of the second half of the eighteenth century. A half-effaced inscription on the back describes it as being a sketch painted at the Château de Bellœil by Greuze: but the hand is not his. This so-called sketch has the appearance of having been done *after* an eighteenth-century original by an artist working in the earlier years of the nineteenth century.

7½ in. *h.* by 6 in. *w.*

FYT (Jan).

Flemish School. Born at Antwerp in March, 1611; died there on the 11th September, 1661. Pupil of Frans Snyders. Fyt travelled in France and Italy, and on his return joined the Guild of "Romanists," at Antwerp. He surpassed his master in the richness of his touch and the harmonious depth of his colour, if he did not equal the incisiveness of his drawing or the force of his design.

No. 101. *Still Life and Youthful Male Figure.* Gallery XVI.

3 ft. 11½ in. *h.* by 6 ft. 8 in. *w.*

GAINSBOROUGH (Thomas), R.A.

British School. Born at Sudbury, in Suffolk, in 1727. Died in London on the 2nd August, 1788. The pupil of Francis Hayman, and influenced, it is believed, by the French engraver Gravelot. Gainsborough first set up as a portrait and landscape painter in Hatton Garden, but without success. Returning to his native place, he married Margaret Burr, a young lady of some fortune, and settled at Ipswich. He removed to Bath in 1760, and in that fashionable centre found a wider field for his unsurpassed powers in portraiture and landscape. In 1774 he migrated to London, and rented a portion of Schomberg House, Pall Mall, maintaining from that time to the date of his death a rivalry in portraiture with Sir Joshua Reynolds, which has endured undiminished down to our own time, and will probably last as long as the English School of the 18th century has passionate admirers. Gainsborough was one of the original members of the Royal Academy, and exhibited regularly from the first exhibition in

1769 to 1783, from which date, in consequence of a misunderstanding connected with the hanging of pictures, he ceased to contribute. Though Gainsborough worshipped Van Dyck above all painters, he is more properly to be classed among the swiftest, surest, and most brilliant executants that the world has seen—that is to say, with, if after, Velazquez and Frans Hals. In landscape, if he did not rival the classic dignity or the loftiness of sentiment of Wilson, he had an inimitable charm of his own. He gave the light, the colour, the music, the enchantment of Nature, rather than the detail or the structure of the scenes which he paraphrased. His finest works are to be found in the National Gallery, the National Gallery of Scotland, the Wallace Collection, the Royal Gallery at Buckingham Palace and the Dulwich Gallery; in the collections of the Duke of Westminster, Lord Rothschild, Miss Alice de Rothschild at Waddesdon Manor, Mr. Alfred de Rothschild, and Lord Burton.

No. 42. *Portrait of Mrs. Robinson* ("Perdita"). Gallery XVI.

7 ft. 6 in. *h.* by 4 ft. 10½ in. *w.*

This famous work ranks among the masterpieces of the master, to whose fullest maturity it belongs. Since the accession of His Majesty King Edward VII, there has been discovered at Windsor Castle, a much smaller version of the "Perdita," which is an original from the brush of Gainsborough, done either as a finished sketch or as a reminiscence of the larger work. According to information supplied by Mr. Lionel Cust, Keeper of the Royal Collections, and derived from one of the day-books of Old Carlton House, the "Perdita" (Mrs. Robinson), of the Wallace Collection was sent to the then Marquess of Hertford by order of the Prince Regent, on the 13th April, 1818. This information is of high importance, as conclusively identifying the personage depicted, and putting an end to all discussion on this particular point. The "Perdita" of Windsor Castle is referred to in the Carlton House Inventories as follows:—

"1816. No. 329. An unfinished sketch for the large portrait of Mrs. Robinson with a Dog."

"1819. No. 319. Portrait of Mrs. Robinson with a white fox-dog—a sketch for a large picture, valued at 26*l.* 5*s.*"

No. 44. *Portrait of Miss Haverfield.* Gallery XVI.

4 ft. ½ in. *h.* by 3 ft. 8½ in. *w.*

This painting, like the "Perdita," shows Gainsborough at his highest point; it belongs to the same ripe period of his art.

GALLAIT (Louis).

Belgian School. Born at Tournai, in Belgium, in 1810. Died at Brussels in 1887. Gallait studied at Antwerp and Paris, and adopted in historical painting the style made popular by Paul Delaroche, whom he at least equalled on his own ground. Among his chief works are "The Abdication of Charles V.," in the Modern Gallery, at Brussels, "The Last Moments of Count "Egmont," in the National Gallery of Berlin, and "After the "Execution of Egmont and Horn," in the Museum of Tournai.

No. **308.** *The Duke of Alva Administering an Oath.* Gallery XV.

3 ft. 3 in. *h.* by 2 ft. 7½ in. *w.*
Signed: *Louis Gallait, 1855.*

GÉRICAULT (Jean-Louis-André-Théodore).

French School. Born at Rouen on the 26th September, 1791. Died on the 18th January, 1824. The pupil first of Carle Vernet and afterwards of Guérin. Géricault early revolted against the tyranny of David and his school. He was one of the precursors of Romanticism in French art, and influenced Delacroix. In 1819 he sent to the Salon his great work, "Le Radeau de la Méduse," which there met with an indifferent reception. He afterwards exhibited it with much success and profit in London. It is now in the Louvre. Géricault's chief works are to be found in the Louvre and the provincial museums of France. In England they are of extreme rarity.

No. **274.** *A Cavalry Skirmish.* Gallery XV.

1 ft. 3 in. *h.* by 1 ft. 6 in. *w.*

No. **755.** *Equestrian Portrait of the Prince Regent*—Water-colour. „ I.

11¼ in. *h.* by 9¼ in. *w.*

GERMAN SCHOOL (16th Century).

No. **533.** *Portrait of a Boy.* Gallery III.

Panel. 1 ft. 2 in. *h.* by 10 in. *w.*
Dated 1560.

Dr. A. Bredius has suggested that this portrait, the technique of which differs materially from that of Holbein the Younger, and his school, to which it was formerly attributed, may be by the Austrian artist Jacob Seisenegger (Born 1505. Died 1567), who was court painter to the Emperor Ferdinand.

GERMAN SCHOOL (18TH CENTURY).

No. **758.** *Maria-Theresia, Empress of Austria and Queen of Hungary, with her Imperial Consort and Family*—Water-colour, Gallery XI.

The Empress-Queen is represented with her Imperial Consort, Francis Stephen of Lorraine (Emperor in 1745) and thirteen out of the sixteen children who were the issue of this marriage. On the back of the Empress's armchair are inscribed the words "Moriamur pro Rege Nostro." This is the famous acclamation with which the Magnates of the Hungarian Diet, assembled at Pressburg, greeted their young Queen when she appeared before them on the 11th of September, 1741, with her infant son Joseph in her arms, seeking their aid in defence of her inheritance, then attacked on all sides. The date inscribed on the armchair of the Emperor is 1760. A large oil painting of the same subject, and of similar but by no means identical design, is in the picture gallery on the second floor of the Palace of Versailles. It lacks the inscriptions on the chairs, and bears as yet no definite attribution.

10⅞ in. *h.* by 9⅛ in. *w.*

GÉRÔME (JEAN-LÉON).

French School. Born at Vesoul on the 11th May, 1824. Died 10th January, 1904. Pupil of Paul Delaroche. Gérôme's reputation as a painter has been obtained chiefly by his studies of oriental life and character, and by the long series of works in which he expresses, with rigorous and indeed with often excessive and porcelain-like finish, conceptions of the strongest dramatic intention. His virile grasp of subjects of this class and his power of concentrated and forcible presentment contrast curiously with this careful elaboration and over-smoothness of execution. Among the most celebrated of his works of this class may be mentioned "Les Suites d'un Bal Masqué," "La Mort du Maréchal Ney," "La Mort de César," "Ave Cæsar, morituri te salutant," and

"L'Éminence Grise." Gérôme also achieved considerable distinction as a sculptor. In this branch of art also he obtained his results less by breadth or grandeur of conception and treatment than by a consistent but excessive exquisiteness of finish.

No. 301. *The Draught Players.* Gallery XV.
1 ft. 3½ in. *h.* by 11 in. *w.*

No. 304. *An Arab Soldier.* " "
9½ in. *h.* by 7½ in. *w.*

No. 306. *The Guard of the Harem.* " "
8½ in. *h.* by 5½ in. *w.*

GREUZE (JEAN-BAPTISTE).

French School. Born at Tournus, near Mâcon, on the 21st August, 1725; died on the 21st March, 1805. Pupil of an obscure Lyons painter, Grandon. Greuze came to Paris and achieved a great success with his first picture, "La Lecture de la Bible"; further establishing his reputation with such popular works as "La Malédiction Paternelle," "Le Fils puni," and "L'Accordée de Village." His celebrity was attained in a great measure with these sentimental scenes from the life of the lower bourgeoisie, and Diderot, in his "Salon" of 1755 wrote of him as "le premier parmi nous qui se soit avisé de donner des mœurs à l'art." Greuze was "received" by the Académie Royale on the 23rd August, 1769; but the picture, "The Emperor Severus reproaching Caracalla," presented by him was judged so defective that he was only accepted as "peintre de genre." Bitterly humiliated and disappointed, he exhibited no more at the Salon until the year 1800. His reputation with the connoisseurs of our own times is chiefly sustained by single heads and the figures of girls of tender years and beauty still immature, in which he has cunningly mingled seeming simplicity with a voluptuous grace. Some of his portraits of men, as well as of women, have great merit, the former showing just that simplicity and strength of conception which is lacking in his studies of girls and his genre pieces. The reputation of Greuze declined greatly in his old age, and he died in indigence. Like many great artists of his time, and among them Fragonard and Houdon, he was unable to accommodate himself to the change of taste which set in with the Revolution. The Wallace Collection possesses one of the largest collection of Greuze's paintings, chiefly fanciful and sentimental single-figure studies,

with one or two portraits. The varied group of his works in the Louvre has been much increased of late years by legacies and bequests. It includes the "Severus reproaching Caracalla," "L'Accordée de Village," "La Malédiction Paternelle," "Le Fils Puni," and the two famous pieces "La Cruche Cassée" and "La Laitière." Almost all the provincial museums of France have examples of Greuze, the museum of Angers being particularly fortunate in possessing the charming "Madame de Porcin." The National Gallery of Scotland has five examples, including the hardly less attractive "Girl with a Dead Canary." The private collections of England are richer in the works of this master than those of France. The most remarkable examples are to be found in those of Mr. Alfred de Rothschild, the Earl of Dudley, Mr. Pierpont Morgan, Mrs. H. L. Bischoffsheim, and the Duke of Wellington.

No. **384.** *Innocence.* Gallery XVIII.
Panel. 2 ft. ½ in. *h.* by 1 ft. 8½ in. *w.*

No. **388.** *Sorrow.* " "
Panel. 1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*

No. **396.** *Espièglerie.* " "
1 ft. 3½ in. *h.* by 1 ft. ½ in. *w.*

No. **398.** *Fidelity.* " "
1 ft. 8½ in. *h.* by 1 ft. 4½ in. *w.*

No. **402.** *The Listening Girl.* " "
Panel. 1 ft. 6½ in. *h.* by 1 ft. 3 in. *w.*

No. **403.** *Portrait of Mlle. Sophie Arnould* (a famous singer and actress of the French Opera; renowned also for her caustic wit. B. 1744. D. 1803). " "
2 ft. *h.* by 1 ft. 8½ in. *w.*

No. **407.** *A Bacchants* ("La Bacchante"). " "
1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*
Purchased at the San Donato Sale.

No. **413.** *Portrait of a Lady* " "
1 ft. 7½ in. *h.* by 1 ft. 3½ in. *w.*

No. **415.** *Girl with a Gauze Scarf.* " "
1 ft. 10½ in. *h.* by 1 ft. 6 in. *w.*

No. 419. *Boy with a Dog.* Gallery XVIII.
1 ft. 11½ in. *h.* by 1 ft. 7½ in. *w.*

No. 421. *Ariadne.* „ „
Panel. 1 ft. 7 in. *h.* by 1 ft. 4½ *w.*

No. 425. *Girl in a Blue Dress* „ „
Panel. 1 ft. 4 in. *h.* by 1 ft. ½ in. *w.*

No. 427. *Girl in a White Dress.* „ „
1 ft. 6 in. *h.* by 1 ft. 3 in. *w.*

No. 428. *A Girl with Doves.* „ „
Panel. 2 ft. 3 in. *h.* by 1 ft. 10¾ in. *w.*

No doubt "L'Innocence tenant deux pigeons," exhibited at the Salon of "AN. VIII." (1800).

Signed: *J. B. Greuze.*

Pasted to the back of this panel is the following receipt which bears the undoubted signature of Greuze:—

"Je reconnais avoir reçu de Monsieur Wilkinson la somme de quatre mille huit cens (*sic*) livres pour un tableau représentant une jeunne (*sic*) fille tenant deux pigeons appuyés sur une cage.

Fait à Paris, le 17 Aout 1802. "Greuze."

No. 434. *Flying Cupid with a Torch.* „ XIX.
Panel. 10¾ in. *h.* by 8 in. *w.*

No. 440. *Study of Grief.* „ „
Panel. 1 ft. 4 in. *h.* by 1 ft. ½ in. *w.*

No. 441. *The Votive Offering to Cupid* ("L'Offrande à l'Amour"). „ „
4 ft. 9 in. *h.* by 3 ft. 8 in. *w.*

Engraved by Macret. Exhibited at the Salon of 1769 under the title "La Jeune Fille qui fait la prière au pied de l'autel de l'Amour." This picture belonged originally to the Duc de Choiseul; afterwards to M. de Calonne, by whom it was sold in London in 1793. Its last appearance was at the sale of the collection of Cardinal Fesch in 1844.

No. 442. *The Broken Mirror* ("Le Miroir Cassé" or "Le Malheur imprévu") Gallery XIX.

1 ft. 9¼ in. *h.* by 1 ft. 5½ in. *w.*

Engraved in 1779 by R. de Launay.

No. 443. *Girl leaning on her Hand.* " "

1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*

No. 454. *Filial Piety* ("La Piété filiale"). " XX.

1 ft. 3¼ in. *h.* by 1 ft. ¾ in. *w.*

No. 459. *The Letter-Writer.* " "

1 ft. 4 in. *h.* by 1 ft. 1 in. *w.*

GROS (Antoine-Jean), Baron.

French School. Born at Paris on the 16th March, 1771. Died at Meudon on the 26th June, 1835. Pupil of David. Gros travelled in Italy, and having been presented to Bonaparte was attached to his head-quarters in the capacity of military painter. In his celebrated "Pestiférés de Jaffa" and "Bataille d'Eylau" he broke away from the classicism of David and, in his more natural expression of ardent passion as in his nearer approach to realistic truth, showed himself a precursor of Romanticism. Returning later to the traditions of his youth, and falling again under the supremacy of David, he became, notwithstanding his past, a pronounced opponent of the Romantic School, and painted in an old-fashioned style which subjected him to violent criticism. Stung to the heart by the attacks on his "Hercule et Diomède," exhibited in 1835, he committed suicide by throwing himself into the Seine at Meudon.

No. 303. *General Bonaparte reviewing Troops.* Gallery XV.

1 ft. 8¼ in. *h.* by 1 ft. ¼ in. *w.*

Signed: *Gros, fe.*

At the Palace of Compiègne is a large "Equestrian Portrait of General Bonaparte reviewing troops after the battle of Marengo," by Gros, the central motive of which is very similar to that of the present picture

GUARDI (Francesco).

Venetian School, 18th century. Born at Venice in 1712; died there in 1793. Pupil of Antonio Canale, called Canaletto. Guardi had not the accurate knowledge of perspective or the mastery of intricate composition which distinguished his leader. He surpassed him, on the other hand, in pictorial charm and lightness of touch, as in the quality and intensity of his illumination. No painter has more finely rendered the beauty and variety of the atmospheric effects in Venice and the Lagoons, or with so great a fascination given the sparkle and vivacity of the sea-city. He displays no mean skill, moreover, in the drawing and grouping of the vivacious little figures and genre motives with which he so happily peoples his canvases—thus suggesting with a rare charm the various aspects of Venice in the most brilliant period of the eighteenth century.

The group of paintings by Guardi in the Wallace Collection is hardly surpassed in any other gallery. The Louvre has some brilliant pieces by him combining numerous small figures with architecture; he is fairly represented in the National Gallery; and the Constantine Ionides Collection at South Kensington shows a "Piazza San Marco," which combines with his own sparkle and charm, some of the monumental power of Canaletto.

No. 491. *The Church of San Giorgio Maggiore.* Gallery XII.
2 ft. 2½ in. *h.* by 3 ft. *w.*

No. 494. *The Dogana.* " "
2 ft. 2½ in. *h.* by 3 ft. *w.*

No. 502. *An Archway in Venice.* " "
11 in. *h.* by 8½ in. *w.*

No. 503. *Church of Santa Maria della Salute.* " "
2 ft. 2½ in. *h.* by 3 ft. *w.*

No. 504. *Vaulted Arcade of the Doge's Palace.* " "
11 in. *h.* by 8½ in. *w.*

No. 508. *The Rialto.* " "
2 ft. 2½ in. *h.* by 3 ft. *w.*

No. 517. *The Church of San Giorgio Maggiore* " "
1 ft. 1½ in. *h.* by 1 ft. 9½ in. *w.*

No. 518. *The Dogana and Seminario Patriarcale.* " "
1 ft. 1½ in. *h.* by 1 ft. 9½ in. *w.*

No. 647. *A Courtyard in Venice.* " XI.
1 ft. 3 in. *h.* by 11½ in. *w.*

GUDIN (THÉODORE-JEAN-ANTOINE).

French School. Born at Paris in 1802; died there in 1880. Gudin was marine painter to Louis-Philippe and afterwards to Napoleon III. As a commission from the former he undertook no less than eighty works for Versailles, but with these achieved no success. For Napoleon III. he painted "The Arrival of Queen Victoria at Cherbourg."

No. 580. *Coast Scene in Stormy Weather.* Gallery IX.

2 ft. 10½ in. *h.* by 4 ft. 1½ in. *w.*

Signed: *T. Gudin, Seatom, N.B., 1846.*

GUIDO (GUIDO RENI, in England known as GUIDO).

Bolognese School. Born at Calvenzano, near Bologna, on the 4th November, 1575. Died at Bologna on the 18th August, 1642. Pupil of the Carracci, and afterwards the recognised head of the Bolognese School. Guido's first works were in the naturalistic style of Caravaggio. He afterwards developed and practised with commanding ability the more idealistic and conventional manner with which he is chiefly identified. Guido's finest works are to be found in the gallery and churches of Bologna, and in the churches and palaces of Rome. One of the best examples of his later manner is the "St. John the Baptist in the Desert," of the Dulwich Gallery.

No. 644. *The Virgin and Child with St. John.—School of* Guido Reni. Gallery XI.

8¼ in. *h.* by 10¼ in. *w.*

HACKAERT (JAN).

Dutch School. Born at Amsterdam in 1629; died there about 1699. He travelled in Switzerland and Italy, but practised chiefly at Amsterdam. Adriaen van de Velde and Lingelbach usually painted the figures in his landscapes.

No. 121. *Avenue in a Wood.*—The figures by Adriaen van de Velde. Gallery XVII.

A nearly identical picture entitled "The Ash-tree Avenue," with similar figures by Adriaen van de Velde, is in the Rijks Museum of Amsterdam. Another similar picture is in the possession

of Lady Wantage, at Lockinge. Yet another of much the same type, is at Broadlands, the seat of the Hon. Evelyn Ashley.

1 ft. 11¼ in. *h.* by 1 ft. 7¾ in. *w.*

Signed : *T. Hackaert.*

HALS (Frans).

Dutch School. Born at Antwerp (of parents belonging to Haarlem families) in 1580 or 1581. Died at Haarlem and buried there on the 1st September, 1666. Frans Hals, on settling at Haarlem in 1604, became the pupil of Karel van Mander. His most famous works are the series of portrait-groups in the Haarlem Museum, showing the officers of the Civic Guard in the act of celebrating the anniversary days of their respective companies. These enable the onlooker to follow all the successive styles of this master, except that of his youth, which even now is but imperfectly made out. The Berlin Gallery possesses a superb series both of his portraits proper and of his freer and more humorous portrait-studies. Frans Hals depicts with a vital force and energy hardly paralleled in art the brighter and more momentary aspects of life and character, but avoids the whole domain in which Rembrandt, the master of the profounder and more pathetic realism, is supreme. He is one of the greatest masters of the brush of all time, and in this respect stands second to Velazquez alone. Among the public collections of Europe (other than those of Haarlem and Berlin), which show notable works by Frans Hals, are the Rijksmuseum of Amsterdam, the Louvre, the Cassel Gallery, the Antwerp and Brussels Galleries, and the Hermitage of St. Petersburg. The Liechtenstein Gallery at Vienna contains the famous full-length "Portrait of Willem van Heidthuysen," popularly known as "L'Homme la Canne"—an obvious misdescription. In the collection of Baron Gustave Rothschild, at Paris, is the "Buffoon," the original of the popular picture in the Rijksmuseum of Amsterdam, which is probably by one of the sons of Hals. Among the best examples of the master in England are the so-called "Admiral de Reuter" in Earl Spencer's collection at Altborp, the "Laughing Cavalier" here, "L'Homme au Gant" (1630), at Buckingham Palace, the "Portrait of a Gentleman" at Devonshire House, a "Portrait of a Woman" in the collection of Mr. Pierpont Morgan, and a small pair of portraits, representing a burgomaster and his spouse, at Longford Castle. In the collection of Col. Warde is a portrait-group of life-size figures, showing the painter, his wife Lysbeth, and their children. This last is, as regards dimensions, the most important

work by the master in England, but it does not equal in quality the canvases above enumerated.

No. **84.** *The Laughing Cavalier.* Gallery XVI.
On canvas, 2 ft. 9 in. *h.* by 2 ft. 2½ in. *w.*
Signed, and inscribed: *ÆTA-SVÆ 26 A° 1624.* Purchased by the Marquis of Hertford at the sale of the Pourtalès collection in 1865, for 51,000 francs. Engraved by F. Laguillermie and L. Löwenstam.
The popular title of this picture has been preserved, although it does not quite accurately describe the half-smile and provocative air which the painter has given to the splendid young cavalier posing before him in all the bravery of youth and fashion.

HARDING (James Duffield).

British School. Born in Deptford in 1797 or 1798. Died at Barnes in 1863. Pupil of Samuel Prout. A member of the Society of Painters in Water Colours in 1821. Harding was also highly distinguished as a lithographer. He published technical treatises on art, including many Lithographic Drawing Books and "Lessons."

No. **658.** *Berncastel on the Moselle.* Gallery XXII.
2 ft. 6 in. *h.* by 3 ft. 5 in. *w.*

HARPER (Henry A.).

British School. Born at Blunham, in Bedfordshire, in 1835. Died on the 3rd November, 1900. A frequent exhibitor at the Royal Academy, and the author of books on Palestine and the Bible. Chiefly occupied with the scenery of Egypt and the East.

No. **694.** *The Jews' Wailing Place.* Gallery XXI.
1 ft. 1 in. *h.* by 2 ft. 2¾ in. *w.*
Signed: *Henry A. Harper, 1874.*

No. **695.** *The Nile at Cairo.* " "
1 ft. 6⅝ in. *h.* by 2 ft. 4½ in. *w.*

HEEM (Jan Davidsz de).

This painter may be said to belong equally to the Dutch and Flemish section of the Netherlandish School. Born at Utrecht

in 1606. Died at Antwerp in 1683 or 1684. Pupil of his father, David de Heem. He practised his art at Leyden, then at Utrecht, and finally at Antwerp.

No. **76.** *Still Life* ("Les Champignons"). Gallery XVI.
3 ft. 10¼ in. *h.* by 5 ft. 6½ in. *w.*
Signed: *De Heem F.*

No. **175.** *Still Life, with a Lobster.* „ XIV.
2 ft. 7 in. *h.* by 3 ft. 4½ in. *w.*
Signed: *Ja. De Heem f.*

HEILBUTH (FERDINAND).

French School. Born at Hamburg in 1826. Died in 1887. Having at the outset developed his art during a residence of several years in Rome, Heilbuth became in his definitive style a characteristically Parisian painter. In Rome he had been known as "the Painter of Cardinals." In Paris he rendered with great delicacy and a rare truth of atmospheric effect the landscapes of the *Banlieue*, or outskirts of the city, and the environs—combining with these landscape settings modern genre scenes and studies of the *Parisienne* of his day. A Prussian by birth, he declined, when war was declared between France and Prussia, to take up arms against his adopted country. He accordingly fled to London, and on his return at the termination of the conflict became by naturalization a French citizen.

No. **342.** *Excavations in Rome.* Gallery XV.
2 ft. 9 in. *h.* by 4 ft. 10½ in. *w.*
Signed: *F. Heilbuth.*

No. **576.** *The Cardinal.* „ IX.
2 ft. 3½ in. *h.* by 4 ft. *w.*
Signed: *F. Heilbuth.*

HELST (BARTHOLOMEUS VAN DER).

Dutch School. Born at Haarlem in 1611 or 1612. Buried at Amsterdam on the 16th December, 1670 Probably the pupil of Nicolas Elias. Van der Helst practised chiefly at Amsterdam.

He was one of the most skilful and painstaking of the Dutch portrait-painters, and in his way a consummate master, although he cannot be placed in the very first rank, beside Rembrandt and Frans Hals. His two masterpieces are "The Banquet of the Civic Guard in honour of the Peace of Westphalia," and "The Civic Guard of Captain Reelof Bicker," both in the Ryksmuseum at Amsterdam.

No. 110. *A Family Group.* Gallery XVII.

5 ft. 6 in. *h.* by 6 ft. 5½ in. *w.*

Signed: *Van der Helst f. 1654.*

HEYDEN (JAN VAN DER).

Dutch School. Born at Gorkum in 1637. Died at Amsterdam on the 28th September, 1712. Pupil of an unknown painter on glass. He practised chiefly at Amsterdam, but travelled also in England and Germany. His street scenes are marked by a unique combination of wonderful finish with perfect breadth and harmony, as well as by a true sense of atmospheric environment. The figures introduced are often by Adriaen van de Velde or Eglon van der Neer.

No. 195. *A Street Scene.* Gallery XIV.

1 ft. *h.* by 1 ft. 3½ in. *w.*

The figures are by Adriaen van de Velde.

No. 225. *The Margin of a Canal.* „ XIII.

1 ft. 3½ in. *h.* by 1 ft. 10½ in. *w.*

Signed, on stone parapet to extreme right: *J. V. D. Heyden.*

The figures are by Adriaen van de Velde.

No. 230. *Exterior of a Church.* „ „

1 ft. 5½ in. *h.* by 1 ft. 11 in. *w.*

Signed, in deep shadow to extreme right: *J. Heyden.*

The figures are by Adriaen van de Velde.

HILTON (WILLIAM), R.A.

British School. Born at Lincoln in 1786. Died in 1839. A.R.A. in 1813; R.A. in 1819. Keeper of the Royal Academy in 1827.

The most important work of this painter, a "Christ Crowned with Thorns," is in the Chantrey Bequest Gallery, incorporated with the National Gallery of British Art at Millbank.

No. **633.** *Venus appearing to Diana and her Nymphs.* Entrance Hall.

5 ft. h. by 6 ft. 2½ in. w.

HOBBEMA (MEINDERT).

Dutch School. Born at Amsterdam in 1638. Died there on the 7th December, 1709. Pupil of Jacob van Ruisdael. Hobbema was domiciled at Amsterdam, where, from the year 1668 to that of his death, he was employed in the Excise. Adriaen van de Velde and Lingelbach usually painted the figures in his landscapes. Though Hobbema lacks both the breadth and variety and the concentration of his master, and has a less dramatic conception of Nature, the charm and accomplishment of his art have won for him a name hardly inferior to that of Ruisdael. Indeed, with private collectors he would appear, judging from prices, to be the more esteemed painter. His finest works are in England, where his reputation has always stood high. The National Gallery and the Wallace Collection are especially rich in landscapes from his brush. Splendid examples are also to be found in the Dulwich Gallery, in the collection of Mr. Pierpont Morgan, and in that of Mr. Otto Beit.

No. **60.** *Landscape with a Ruin.* Gallery XVI.

1 ft. 11 in. h. by 2 ft. 8¼ in. w.

No. **75.** *Stormy Landscape.* " "

3 ft. 1 in. h. by 4 ft. 2 in. w.

Signed: *M. Hobbema, f 1663.*

Purchased at the Van Brienen sale for £3,600.

No. **95.** *Wooded Landscape.* " "

2 ft. 6 in. h. by 3 ft. 7 in. w.

Signed: *M. Hobbema.*

No. **99.** *Landscape with a Watermill.* Gallery XVI.

Panel. 2 ft. 3½ in. *h.* by 1 ft. 9½ in. *w.*

Signed: *M. Hobbema.*

From the collection of King William II. of Holland, £2,320.

No. **164.** *The Outskirts of a Wood.* „ XIV.

1 ft. 8½ in. *h.* by 2 ft. 2½ in. *w.*

Purchased at the Roël-Hodson sale at Amsterdam in 1872, for £4,150.

HANS HOLBEIN, THE YOUNGER (School of?).

No. **547.** *King Edward VI.* Gallery III.

2 ft. 2⅛ in. *h.* by 1 ft. 9 in. *w.*

This and No. **554** are much later adaptations, on an enlarged scale, of portraits by some Anglo-Flemish artist influenced by Holbein the Younger.

No. **554.** *Jane Seymour, Queen-Consort of Henry VIII.* Gallery III.

2 ft. 2⅛ in. *h.* by 1 ft. 8¼ in. *w.*

HONDECOETER (Melchior de).

Dutch School. Born at Utrecht in 1636. Died at Amsterdam on the 3rd April, 1695. Pupil of his father Gysbert de Hondecoeter and his uncle Jan Baptist Weenix. He lived between 1659 and 1663 at The Hague and afterwards at Amsterdam. Hondecoeter depicted the life and character of birds—especially those of the farmyard—with extraordinary energy and the most vigorous dramatic characterisation, as well as the most striking decorative effect; the only drawback to the enjoyment of his art being a pervading hotness and rustiness of colour.

No. **64.** *Peacock and other Birds.* Gallery XVI.

6 ft. 9 in. *h.* by 5 ft. 8¼ in. *w.*

No. **69.** *Dead Birds and Game.* „ „

6 ft. 1½ in. *h.* by 5 ft. 4½ in. *w.*

No. **83.** *Cock and other Birds.* Gallery XVI.
3 ft. 5 in. *h.* by 4 ft. 1¼ in. *w.*
Signed: *M. D. Hondecoeter.*

HOOCH (PIETER DE) OR HOOGH.

Dutch School. Born at Rotterdam in December, 1629. Died soon after 1677, presumably at Amsterdam. He was at first influenced by Jacob Duck, afterwards by Rembrandt, but worked out a style absolutely his own. He was in 1653 at The Hague, then for a couple of years at Delft, and later on at Amsterdam. In the treatment of subtle gradations and brilliant contrasts of indoor light, as in the rendering of the intimate charm and repose of indoor life, De Hooch has only one rival in art—his own fellow-countryman, the great Vermeer of Delft. The latter is perhaps the more surprising painter, but the former is, in his concealment of difficulties overcome, the greater artist. His finest works are to be found in England: in the National Gallery, the Wallace Collection, the Royal Collection at Buckingham Palace, and the collection of Mr. George Salting. Among the foreign State galleries which contain fine examples of his art are the Berlin Gallery, the Louvre, and the Hermitage at St. Petersburg. The pictures formerly ascribed to him in the Alte Pinakothek of Munich and the Staedel Institut of Frankfort respectively are now held to be by his imitator, P. Janssens.

No. **23.** *Interior with a Woman Peeling Apples.* Gallery XVI.
On canvas. 2 ft. 2 in. *h.* by 1 ft. 9 in. *w.*
Purchased in 1848 by the Marquess of Hertford from the Casimir-Périer Collection, for £283 10*s.*

No. **27.** *Interior with Woman and Boy.* " "
On canvas. 2 ft. 4¼ in. *h.* by 1 ft. 11 in. *w.*
Purchased in 1865 at the Van Brienen van Grootelindt Collection sale in Paris for 50,000 francs.

HOPPNER (JOHN), R.A.

British School. Born in London in 1759. Died in 1810. A.R.A. in 1793 and R.A. in 1795. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter. Hoppner, in his earlier style, took Reynolds as his model and exercised a fascination of a lower order than his, yet

undeniable of its kind. Among his most famous works are the "Two Sisters," in the collection of Sir Edward Tennant, and "Miranda," in that of the Marquess of Londonderry. In his later time he was the friendly rival of Lawrence.

No. **563.** *Portrait of George Prince of Wales (afterwards George IV.).* Gallery I.
4 ft. 1½ in. *h.* by 3 ft. 9 in. *w.*

According to information supplied by Mr. Lionel Cust, Keeper of the Royal Collections, this portrait was, with several others, purchased by the Prince Regent from Hoppner's widow in 1810, and thereupon presented by him to the Earl of Yarmouth (afterwards Marquess of Hertford).

HUYSUM (JAN VAN).

Dutch School. Born at Amsterdam on the 15th April, 1682; died there on the 7th February, 1749. Pupil of his father Justus. Van Huysum practised chiefly at Amsterdam. In his day he was called "The Phœnix of Flower and Fruit Painters." His works are more remarkable for the extraordinary finish and perfection of every detail than for true pictorial power, or decorative effectiveness.

No. **149.** *Flowers in a Vase.* Gallery XIV.
2 ft. 7½ in. *h.* by 1 ft. 11½ in. *w.*

No. **207.** *Fruit and Flowers.* " "
2 ft. 7½ in. *h.* by 1 ft. 11½ in. *w.*

ISABEY (EUGÈNE-GABRIEL).

French School. Born at Paris in 1804; died there in 1886. The son of the celebrated miniature-painter Jean-Baptiste Isabey. He first painted Romantic genre, and then more or less abandoned that style, in which he had shown great facility and elegance, for marine painting, which he practised with unquestioned success for more than half a century.

No. **271.** *Court Reception at a Château.* Gallery XV.
2 ft. 1 in. *h.* by 2 ft. 11 in. *w.*
Signed: *E. Isabey, 1851.*

No. **335.** *The Young Mother.* " "
1 ft. 4½ in. *h.* by 11½ in. *w.*
Signed: *E. Isabey, 52.*

No. **360.** *A Promenade by the Sea.* Gallery XV.
1 ft. 7½ in. *h.* by 2 ft. 2½ in. *w.*
Signed: *E. Isabey, 46 (sic).*

No. **579.** *Ships on the Seashore.* „ IX.
2 ft. ½ in. *h.* by 2 ft. 11½ in. *w.*
Signed: *E. Isabey, 1851.*

JARDIN (KAREL DU).

Dutch School. Born in 1622, at Amsterdam. Died at Venice on the 20th November, 1678. Pupil of Claas Pietersz Berchem, at The Hague; afterwards developed under the influence of Paul Potter. Du Jardin made a lengthy sojourn in Italy, and afterwards practised at The Hague and Amsterdam. He is one of the most truthful observers, one of the most genial humourists of the Dutch School. His village scenes, and studies of peasant life generally, are not so many farces presented for the delectation of the onlooker, but true and sympathetic records of rusticity, with just the requisite touch of playfulness. His portraits, too, are strong and sympathetic in character. If he nevertheless takes a place lower than highest among the great Dutchmen, it is that his colouring is hard and the quality of his painting far from pleasant.

No. **222.** *The Smithy.* Gallery XIII.
1 ft. 6½ in. *h.* by 1 ft. 8 in. *w.*
Signed: *K. du Jardin f., 1658.*

No. **241.** *Portrait of a Gentleman.* „ „
1 ft. *h.* by 9 in. *w.*

No. **641.** *Boors Merrymaking.* „ „
9 in. *h.* by 9 in. *w.*

JOHANNOT (TONY).

French School. Born at Mannheim on the 9th November, 1803. Died at Paris on the 3rd August, 1852. Chiefly famous as a vignettist, aquafortist, and engraver of works of the Romantic epoch. Tony Johannot was the youngest and best known of three brothers, the elder being Charles and Alfred. He worked at first in collaboration with Alfred, with whom he illustrated Walter Scott and Fenimore Cooper. He also illustrated alone Molière's plays, as well as "Gil Blas" and "Don Quixote."

No. **693.** *Minna and Brenda,* from Sir Walter Scott's "The Pirate.")—Water-colour. Gallery XXI.
1 ft. 4½ in. *h.* by 1 ft. 1½ in. *w.*

No. 739. *Young Girl Asleep.*—Water-colour. Between Galleries XX. and XXI.
4½ in. *h.* by 2½ in. *w.*
Signed: *Tony Johannot.*

JORDAENS (JACOB).

Flemish School. Born at Antwerp on the 19th May, 1593; died there on the 18th October, 1678. Pupil of his father-in-law, Adam Van Noort, but mainly developed under the influence of Rubens. Jordaens has been wrongly counted among the actual pupils of the great head of his school. Although he constantly recalls the latter, both in his types and his general mode of conception—more especially in the intensity with which he expresses joy in the physical side of life—his style shows the strongest and most exuberant individuality, as well as the most marked technical characteristics, and is easily distinguishable from that of any of his contemporaries. The National Gallery of Ireland contains an important "Allegorical Subject," and the Municipal Art Gallery of Glasgow a superb "Fruit Seller." If the art of Jordaens is too meagrely represented in the public collections of England, the private collections make some amends in this respect. In the collection of the Duke of Devonshire are the characteristic supper-scene, "Le Roi boit," and the famous double portrait, "Van Zurpelen and his wife," one of the painter's masterpieces. The Duke of Abercorn owns a vast canvas of very fine quality catalogued as "Joyeux Festin." The master must, however, be studied in the National Collections of Belgium, in the Summer Palace called "The House in the Wood," at the Hague, in the Louvre, in the Cassel Gallery, the Dresden Gallery, and the other state collections of Germany, and in the Prado Gallery at Madrid, which contains the superb portrait-group of himself and his family.

No. 120. *The Riches of Autumn.* Gallery XVII.
6 ft. 5½ in. *h.* by 7 ft. 4½ in. *w.*

This is one of the richest and most important compositions of Jordaens in the class to which it belongs. It very closely resembles another splendid example of the master, "La Fécondité," in the Brussels Gallery, but differs from that work absolutely in the main figure and some others, and appears also to be somewhat later in style. The painting in the Wallace Collection is evidently a subsequent variant carried out by the artist himself—a half-draped female figure, seen fronting the spectator, replacing the admirable, but rather startling, female nude of the Brussels picture. The fruit, vegetables, and foliage are in both instances painted by Snyders. A drawing for the canvas in the Brussels Gallery is in the collection of Mr. J. P. Heseltine.

LAMI (Louis-Eugène).

French School. Born in 1800. Died in 1894. Pupil of Gros and Horace Vernet. His reputation was chiefly acquired as a water-colour painter, his style being marked rather by richness of colour and vivacity than by strength or seriousness. The Victoria and Albert Museum contains an extensive series of drawings in this medium from his brush, these being comprised partly in the Bequest of the Rev. Chauncy Hare Townshend (1868), partly in that of Mr. Bryan (1880).

No. **653.** *The Great Staircase at Versailles.*—Water-colour. Gallery XXII.
1 ft. $\frac{5}{8}$ in. *h.* by 1 ft. 7$\frac{1}{4}$ in. *w.*

No. **663.** *Before the Great Revolution.*—Water-colour. " "
1 ft. 2$\frac{1}{4}$ in. *h.* by 2 ft. 1$\frac{1}{4}$ in. *w.*

No. **702.** *The Court of Louis XIV. in Flanders.*—Water-colour. " XXI.
7$\frac{1}{4}$ in. *h.* by 1 ft. 1$\frac{1}{4}$ in. *w.*

No. **710.** *The Royal Procession at the Opening of Parliament.*—Water-colour. " "
5$\frac{3}{4}$ in. *h.* by 1 ft. $\frac{1}{4}$ in. *w.*
Signed: *Eug. Lami, 1855.*
At the San Donato Sale of 1870, *Le Cortège de la Reine*—to give the drawing its French title—was bought for 4,900 francs.

No. **723.** *British Horse Artillery Marching Past.*—Water-colour. " "
11$\frac{1}{4}$ in. *h.* by 1 ft. 7$\frac{1}{8}$ in. *w.*

LANCRET (Nicolas).

French School. Born at Paris on the 22nd January, 1690; died there on the 14th September, 1743. His first master was Dulin. Then, attracted by the style developed by Watteau, he entered the atelier of Gillot, whose pupil the former had been, and worked there for several years. A close friendship had sprung up between Watteau and Lancret, but the latter followed the manner of his senior so closely and deliberately that some of his productions were actually attributed to Watteau, who took offence and withdrew from the intimacy. Two paintings in this collection, Nos. **422** and **448** are instances of this close imitation, which Lancret later on exchanged for a more spontaneous and individual manner. He was received at the Académie Royale on the 24th March, 1719, as a painter of *Fêtes Galantes*. Wholly lacking Watteau's power to

infuse poetry and tenderness into the most frivolous subjects, and failing, moreover, to equal his rich, vibrating colour-chords Lancret has yet an exquisiteness peculiarly his own. He is light, gay, humorous, with a touch of irony, and even in his artifice perfectly represents the character of his time. He might fittingly be called the Marivaux of painting. The most notable examples of Lancret's works are to be found in the Royal Palaces at and near Potsdam, in the Wallace Collection, the Dresden Gallery, the Condé Museum at Chantilly, the Museum of Angers, the Hermitage at St. Petersburg, the National Museum of Stockholm, the Louvre, and the National Gallery; in the collections of Lady Wantage, Mr. Alfred de Rothschild, Mr. Pierpont Morgan, and some others.

No. **378.** *Girl in a Kitchen* (ascribed to). Gallery XVIII.

Panel. 11¼ in. *h.* by 9¼ in. *w.*

The attribution is in this case much open to doubt, the crisp sharply-accented touch in the utensils of the kitchen interior not being such as we associate with Lancret. In the Hermitage are two kitchen-pieces ascribed to Lancret "Une Cuisine," and "Le Valet Galant." It may be that we have here two painters at work in collaboration.

No. **393.** *Mademoiselle Camargo Dancing* ("La Camargo essaye un nouveau pas"). „ „

1 ft. 4¼ in. *h.* by 1 ft. 9½ in. *w.*

Engraved by Laurent Cars. Bought by Sir Richard Wallace in 1872, at the Vente Pereire, for 9,500 francs.

There is an original repetition of this picture, with a marked variation in the colour-scheme, in the Hermitage Gallery at St. Petersburg. Another original repetition, with a slight variation in the grouping, is in the Museum of Nantes. In the Neues Palais at Potsdam is "La Camargo avec son Danseur," showing the ballerina, in the same costume and the same attitude, but in the act of executing a *pas de deux* with a male dancer. Voltaire adroitly balancing the beauty and skill of this dancer with the equal attractions of her rival, Mlle. Sallé, wrote the following graceful lines on the two divinities of the ballet:—

"Ah! Camargo, que vous êtes brillante!"
"Mais que Sallé, grands dieux est ravissante!"
"Que vos pas sont légers, et que les siens sont doux!"
"Elle est inimitable, et vous toujours nouvelle;"
"Les Nymphes sautent comme vous,"
"Et les Grâces dansent comme elle."

No. **401.** *An Italian Comedy Scene.* Gallery XVIII.

11 in. *h.* by 1 ft. 2¼ in. *w.*

No. 408. *Girls Bathing.* Gallery XVIII.
9½ in. *h.* by 1 ft. 1 in. *w.*

No. 409. *The Broken Necklace.* „ „
On copper. 10½ in. *h.* by 1 ft. 1¾ in. *w.*
Engraved in reverse by N. de Larmessin as "Le petit chien qui secoue de l'argent et des pierreries.'

No. 422. *Conversation Galante.* „ „
2 ft. 3¾ in. *h.* by 1 ft. 9½ in. *w.*
This, or a painting of identical design, was one of Lancret's *morceaux de réception* at the Academy in 1719. It was finely engraved by Le Bas in 1743 for his *morceau de réception* at the Academy. Reproduced in the "Histoire des Peintres de tous les temps" of Charles Blanc.

No. 436. *The Bird Catchers.* „ XX.
On copper. 1 ft. ½ in. *h.* by 1 ft. 3¾ in. *w.*

No. 448. *Fête in a Wood.* „ „
2 ft. 11¾ in. *h.* by 2 ft. 1 in. *w.*
This picture was formerly attributed to Jean-Baptiste Pater. It is in the early style of Lancret, very closely imitating Watteau, and is possibly the "Bal dans un Bois," which was exhibited at the Place Dauphine in or about 1718, and there excited the ire of the elder master.

No. 450. *Portrait of an Actress* ("La Belle Grecque"). „ „
2 ft. 2 in. *h.* by 1 ft. 9¾ in. *w.*
Engraved under the latter name by Schmidt. A repetition of less merit is in the collection of the Vicomtesse de Courval.

No. 465. *An Italian Comedy Scene.* „ XIX.
3 ft. *h.* by 2 ft. 10½ in. *w.*
The attribution of this piece to Lancret is based on its very close resemblance in style and technique to the "Conversation Galante," No. **422** in this collection. Much in the same style is "Les Jeunes Oiseleurs" by the same master at the Hermitage. All three canvases belong to the earlier period of the painter's art.

No. 478. *Pastoral Revels.* „ XX.
1 ft. ½ in. *h.* by 1 ft. 3¾ in. *w.*

LANDELLE (CHARLES).

French School. Born at Laval, in France, in 1816. Painted chiefly historical and Oriental subjects.

No. **278.** *An Armenian Woman.* Gallery XV.
4 ft. 2 in. *h.* by 2 ft. 6¼ in. *w.*
Signed: *Ch. Landelle, 1866.*

LANDSEER (SIR EDWIN), **R.A.**

British School. Born in London on the 7th March, 1802; died there on the 1st October, 1873. Pupil of his father, John Landseer, and afterwards a student at the Royal Academy. He was elected A.R.A. in 1826; R.A. in 1830; and received the honour of knighthood in 1850. The honour of a public funeral in St. Paul's Cathedral was accorded to him. Landseer had in his time an unrivalled reputation as a painter of animals and of genre in which animals play an important part.

No. **257.** "*Looking for the Crumbs that fall from the Rich Man's Table.*" Gallery XV.
2 ft. ½ in. *h.* by 2 ft. 6 in. *w.*
Exhibited at the Royal Academy in 1859.

No. **373.** *A Highland Scene.* " "
11 in. *h.* by 1 ft. 4⅝ in. *w.*

No. **376.** *The Arab Tent.* " "
5 ft. ½ in. *h.* by 7 ft. 4½ in. *w.*

No. **589.** *Portrait of Miss Nellie Power* (*niece of Lady Blessington*).—Coloured chalks. Corridor between Galleries IX. and X.
Signed with a monogram composed of the artist's initials.
2 ft. ½ in. *h* by 1 ft. 6½ in. *w.*

LARGILLIÈRE (NICOLAS DE).

French School. Born at Paris on the 10th October, 1656. Died on the 20th March, 1746. Largillière was the pupil, at Antwerp, of Antoine Goubeau; he subsequently passed over to England, and became the assistant of Sir Peter Lely. Returning to France, he was received at the Académie Royale on the 30th March, 1686. Largillière must be accounted one of the most brilliant portrait-painters of the age of Louis XIV. Though in point of date he belonged equally to the Régence and the reign of Louis XV, and during these last periods executed some of his most brilliant

works, he never completely abandoned the dignified mode of conception or the weighty splendour of adjustment which mark the portraits of his earlier maturity.

No. 122. *Louis XIV, with his son, the Grand Dauphin, his grandson, the Duc de Bourgogne, the infant Duc d'Anjou, Child of the latter (afterwards Louis XV.), and Madame de Maintenon (?).* Gallery XVII.

4 ft. 2 in. *h.* by 5 ft. 3 in. *w.*

The bronze busts in the background are those of Henri IV. and Louis XIII., the grandfather and father of Louis XIV. The canvas in its formality has somewhat the aspect of a memorial picture, and it may well have been painted after the death of some of the personages portrayed.

It was publicly exhibited at Boulogne-sur-Mer in August, 1837, upon which occasion Madame Vigée Le Brun, Baron Gros, Horace Vernet, and Alexandre Lenoir, (the organizer of the "Musée des Monuments français,") among others, gave a joint certificate confirming the authenticity and beauty of the work. Lenoir in this document describes the lady who has charge of the infant Louis XV as his governess (*gouvernante*), Madame de Lévi-Ventadour.

LAWRENCE (Sir Thomas), P.R.A.

British School. Born at Bristol on the 4th May, 1769. Died in London on the 7th January, 1830. Lawrence was in the beginning self-taught, and showed marvellous precocity. At the age of ten years he set up as a portraitist in crayons at Oxford In 1787 he entered himself as a student at the Royal Academy. In 1790 he exhibited there the masterpiece of his youthful time, "Miss Eliza Farren, afterwards Countess of Derby," now in the collection of Mr. Pierpont Morgan. In 1791 he was elected an Associate of that body, and on the death of Sir Joshua Reynolds, in the succeeding year, became Painter to the King. In 1794 he was elected a Royal Academician. After 1810, when his friendly competitor Hoppner died, Lawrence knew no rival as a portrait painter, whether in official circles or in the world of fashion. His most interesting and individual performances belong, however, to the years of his youth and earlier maturity. The portraits of his late time, in which pupils often have a considerable part, are relatively superficial and perfunctory; with some great exceptions, however, and among them the "Pope Pius VII." and "Cardinal Gonsalvi," painted in Rome in 1819, and now in the Royal collection at Windsor Castle, and the "Portrait of George IV." in this collection.

No. 39. *Miss Maria Siddons (daughter of Mrs. Sarah Siddons).* Gallery XVI.

2 ft. 5½ in. *h.* by 2 ft. ½ in. *w.*

A work of the artist's later time.

No. 41. *Portrait of a Lady.* " "

2 ft. 5 in. *h.* by 2 ft. ½ in. *w.*

This is a work in Lawrence's first and most spontaneous manner.

No. 558. *Portrait of the Countess of Blessington.* Gallery I.

2 ft. 11½ in. *h.* by 2 ft. 3⅝ in. *w.*

Exhibited: Royal Academy, 1822, No. 80; British Institution, 1833, No. 10, by the Countess of Blessington; Bethnal Green, 1872, No. 6. Engraved by S. W. Reynolds; by Samuel Cousins, R.A., in 1837; by J. H. Watt for the "Amulet"; and by Mrs. M. Cormack, in 1891.

No. 559. *Portrait of King George IV.* Gallery I.

8 ft. 8½ in. *h.* by 5 ft. 8¾ in. *w.*

Exhibited: British Institution, 1830 (No. 1), by George IV. Engraved by William Finden in January in 1829; and by P. Thomas, in 1841.

LE BRUN (Élisabeth-Louise Vigée).

French School. Born at Paris on the 16th April, 1755; died there on the 30th March, 1842. Mlle. Vigée was in the first place the pupil of Briard, but also received advice from Doyen, Greuze, and Joseph Vernet. She married at an early age the picture-dealer Le Brun. On the 31st May, 1783, she was received by the Académie Royale. Madame Le Brun, who had been one of the favourite painters of Queen Marie-Antoinette and her court, travelled throughout Italy during the period of the Great Revolution, then visited Vienna, Dresden, Berlin, and St. Petersburg, and practised her art with great success in these cities. Later on she visited England, Switzerland, and Holland, and then finally settled down in France, where she passed the rest of her life. She composed admirably, and painted with unfailing grace and distinction, if without any great tenderness or sympathy; but her colouring is cold and occasionally even harsh; it lacks harmony as compared with that of not a few among her predecessors in the 18th century.

Madame Vigée Le Brun can be best studied in the Louvre, the Galleries of Versailles, and the Uffizi at Florence. The Prado

Gallery at Madrid and the Darmstadt Gallery also contain examples of her art. Many of her portraits remain in the private collections of France, Russia, Austria, Germany, and England.

No. **449.** *Portrait of a Boy in Red.* Gallery XX.

2 ft. ¾ in. *h.* by 1 ft. 8½ in. *w.*

No. **457.** *Portrait of Madame Perregaux.* " "

Panel. 3 ft. 1¾ in. *h.* by 2 ft. 6¾ in. *w.*

Signed: Louise Vigée Le Brun f., 1789.

LE MOINE (FRANÇOIS) or LE MOYNE.

French School. Born at Paris in 1688; died there on the 4th June, 1737. Pupil of Louis Galloche. Received at the Académie Royale on the 30th July, 1718. Le Moine was chiefly a painter of monumental decorations, and especially of vaults and ceilings after the fashion of the Italian masters of the 17th century. His most famous work of this class is the immense "Apothéose d'Hercule" in the Salon of that name at Versailles. Le Moine's only serious competitor in art of this order was Jean-François de Troy, each of the two distinguished artists having ardent partizans among the connoisseurs of the time. As a result of the incessant labour undergone in connection with his vast undertakings, Le Moine's mind became unhinged. A few hours after he had finished the canvas "Le Temps découvre la Vérité," now in this collection, he put an end to his own life. As the precursor of Boucher, he can be better studied at Hertford House than in any other gallery. His most important work in the Louvre is the "Hercule et Omphale" of the collection Lacaze.

No. **392.** *Time revealing Truth* ("Le Temps découvre la Vérité"). Gallery XVIII.

5 ft. 11½ in. *h.* by 4 ft. 9 in. *w.*

Engraved by Laurent Cars.

No. **417.** *Perseus and Andromeda.* " "

5 ft. 11½ in. *h.* by 4 ft. 9½ in. *w.*

Signed: *f. Lemoyne, 1723.*

Engraved by Laurent Cars. This picture bears a singularly close resemblance to the "Perseus delivering Andromeda," of Paolo Veronese (or a painter of his school), now in the Museum of Rennes. This last was formerly in the collection of Louis XIV. ("Ancien Cabinet du Roi"), and may have been seen by

Le Moine. The works of the two Italian painters are obviously related to the "Perseus and Andromeda" of Titian in this collection.

No. 484. *The Rape of Europa.* Great Staircase.
7 ft. 6 in. *h.* by 8 ft. 11¼ in. *w.*
This canvas and No. 487 would appear to be the "Enlèvement d'Europe" and "Naissance de "Bacchus" purchased by the Marquis of Hertford at the Paul Périer sale in 1843 as by Boucher. (See Edmond et Jules de Goncourt: L'Art du XVIII^me^ Siècle.—"Boucher.")

No. 487. *Mercury Confiding the Infant Bacchus to the Nymphs.* " "
7 ft. 6 in. *h.* by 8 ft. 10¼ in. *w.*

LÉPICIÉ (Nicolas-Bernard).

French School. Born at Paris in 1735. Died in 1784. The son of Bernard Lépicié, the noted engraver, and of Renée-Elisabeth Marlié, also an engraver. Nicolas-Bernard Lépicié was the pupil in painting of Carle van Loo. He became a member of the Académie Royale in 1768, and was afterwards made Painter to the King. His portrait by himself is in the museum at Abbeville.
In the Louvre is an exquisite little portrait of Carle Vernet in youth, from his brush.

No. 464. *A Mother Feeding her Child.* Gallery XX.
5½ in. *h.* by 3¾ in. *w.*

No. 466. *The Reading Lesson.* " "
5½ in. *h.* by 3¾ in. *w.*

LEYS (Jean-Auguste-Henri), Baron.

Belgian School. Born at Antwerp in 1814. Died in 1869. Pupil of De Brakeleer. Among his most important works are those in the Hôtel de Ville at Antwerp. As illustrating the history of the Netherlands may be mentioned, "The Institution of the Golden Fleece," "Mary of Burgundy Giving Alms," and "The Inquisition Proclaimed in the Netherlands." Leys sought, with some success, to revive, in a free modern adaptation, the Flemish and German styles of the 16th century.

No. **275.** *Guests at a Feast.* Gallery XV.

2 ft. 2 in. *h.* by 2 ft 10½ in. *w.*

No. **736.** *A Doorway, at Antwerp.*—Water-colour. Between Galleries XX. and XXI.

6½ in. *h.* by 4½ in. *w.*

LOO (CHARLES-ANDRÉ, called CARLE VAN LOO).

French School. Born at Nice on the 15th February, 1705. Died at Paris on the 15th July, 1765. Pupil of his brother, Jean-Baptiste van Loo, and afterwards, at Rome, of Benedetto Luti. Carle van Loo subsequently settled with his elder brother in Paris, where he assisted in restoring the paintings of Rosso and Primaticcio at Fontainebleau. He also designed costumes and decorations for the Opera of Paris. In 1727 he returned to Rome, where he executed works of monumental decoration. On the 30th July, 1735, he was received by the Académie Royale, and he then, year by year, carried off all the official honours of his profession. His last important work was the decoration of the cupola at the Invalides, only the designs for which he was able to complete. Shortly before his death Carle van Loo passed a few months in England.

No. **451.** *The Grand Turk gives a Concert to his Mistress* ("Le Grand Seigneur donnant un Concert à sa Maîtresse"). Gallery XX.

2 ft. 4½ in. *h.* by 2 ft. 11½ in. *w.*

Signed: *Carle Van Loo, 1737.*

Engraved by C. A. Littret in 1766.

Exhibited under the above title at the Salon of 1737. This picture had previously been catalogued in the Wallace Collection as by Jean-Baptiste van Loo.

LOO (LOUIS-MICHEL VAN).

French School. Born at Toulon in 1707. Died in Paris on the 20th March, 1771. Son of Jean-Baptiste van Loo. Received by the Académie Royale on the 25th April, 1733. Philippe V., King of Spain, appointed him court painter. Returning to Paris after the death of that monarch he became a favourite at court, and painted the portrait of Louis XV. in his robes of state. This was exhibited at the Salon of 1761. Louis-Michel succeeded his

uncle Carle van Loo in some of his official posts. Two of the most acceptable works by this painter are his portrait of himself grouped with his family (1757), and that of his uncle Carle van Loo, exhibited in 1765, immediately after the death of the latter. A group of portraits by Louis-Michel van Loo presenting various personages of the Royal House of Spain, is in the Prado Museum at Madrid. Of these the most important is the vast canvas "The Family of Philip V."

No. **477.** *Portrait of Louis XV. in robes of state.* Gallery XX.

4 ft. 5 in. *h.* by 3 ft. 5 in. *w.*

This is a reduced version of the original painted as above. A larger example, signed by the artist, belongs to the Earl of Orford. Another example of full size—probably the first original—is in one of the upper galleries at Versailles. In a ground-floor gallery of the same palace is a copy in Gobelins tapestry of the oil painting, signed "Michel Vanloo, 1760," and, beneath that signature, "Cozette, 1771."

LUINI (BERNARDINO).

Milanese School. Born at Luino on the Lago Maggiore about 1475. Died after 1533. Developed under the influence of Ambrogio Borgognone and his school, and later on indirectly influenced by Leonardo da Vinci, with whom, however, he cannot well have come in personal contact. Luini excelled both in fresco and oil painting, but his greatest works are in the former medium. The most famous of his frescoes are to be found in the Monastero Maggiore at Milan, in the Santuario dell Beata Vergine at Saronno, and in the Church of Santa Maria degli Angeli at Lugano. There are vast altarpieces from his hand at Legnano and in the cathedral at Como. Luini's exquisite suavity and his inclination to transmute even tragic passion into beauty and grace must not be mistaken for mere weakness or mannerism. He never achieved complete success when he attempted to present dramatic action or violent movement, but he could enwrap his conceptions in an atmosphere of tenderness and spiritual beauty all his own. He was, moreover, a master of the art of monumental decoration, and of far greater power as a *frescante* than as a painter in oils. Among the European galleries which contain specimens of his art may be specially mentioned the Brera, the Poldi-Pezzoli Gallery, the Museum of the Castello Sforzesco, and the Borromeo collection (private), all of them at Milan; the Louvre; the National Gallery at Buda-Pest; the Hermitage at St. Petersburg; and the National Gallery. The two most beautiful Luinis in England are a "Nativity," in the collection of the Earl of Plymouth, and another

larger "Nativity"—the central compartment of a great altarpiece—in that of Mr. R. H. Benson. The celebrated "Vanity and Modesty," formerly (as a Leonardo da Vinci) in the Sciarra Palace at Rome, is now in the collection of Baron Edmond de Rothschild at Paris.

No. **8.** *The Virgin and Child.* Gallery XVI.

Panel. 2 ft. 5½ in. *h.* by 1 ft. 9 in. *w.*

An early work of the master revealing, especially in the landscape-background, the influence of Andrea da Solario.

No. **10.** *The Virgin and Child.* " "

Panel. 2 ft. 4½ in. *h.* by 1 ft. 9½ in. *w.*

From the Pourtalès collection, where it was attributed to Leonardo da Vinci. Repetitions of this picture of varying merit, but all greatly inferior to the original in the Wallace Collection, exist in the Hermitage at St. Petersburg, in the Czernin collection at Vienna, in the Palazzo Borromeo at Milan, and at Apsley House. This is a work of Luini's maturity.

No. **526.** *A Child-Genius holding Grapes*—Fresco. " III.

1 ft. 7½ in. *h.* by 2 ft. 1½ in. *w.*

A fragment of fresco decoration from the Villa Pelucca near Monza. Other fragments of the same decoration are, or were, in the Louvre, the Musée Condé at Chantilly, the Brera Gallery at Milan, and the now dispersed collection of the late M. Rodolphe Kann, at Paris, the majority being by Luini, but some few by Bramantino. The King of Italy has now made over to the Brera the extensive series of figure subjects, part of this fresco decoration, which were formerly in the Royal palace at Milan. This fragment in the Wallace Collection, which is beyond question by Luini, may be profitably compared with a similar fragment—also a *putto* holding grapes—which is in the Brera Gallery. The latter is as indubitably by Bramantino.

No. **537.** *Head of a Girl.*—Tempera on fine canvas. Gallery III.

1 ft. 6¾ in. *h.* by 1 ft. 2 in. *w.*

A fragment of fresco decoration from the Villa Pelucca near Monza. Other fragments of the same scheme of decoration, which was carried out by Luini and Bramantino, but chiefly by the former, are, or were, respectively in the Brera at Milan, in the Louvre, and the collection (now dispersed) of the late M. Rodolphe Kann, at Paris. *See also* the "Child Genius holding Grapes," by Luini, No. **526** n this collection. This fragment shows the earlier style of Luini, and his hand is in it less easily recognisable than in No. **526.**

MAES (Nicolas).

Dutch School. Born at Dordrecht in 1632. Buried at Amsterdam on the 24th December, 1693. Maes was the pupil of Rembrandt at Amsterdam between 1648 and 1652. In his later time, after a short sojourn in Antwerp (between 1662 and 1665), he came under the influence of the Flemish school. He practised his art at Dordrecht, and afterwards at Amsterdam. Maes showed himself in his earlier and more forcible style the ablest and most personal of Rembrandt's pupils, a hot but powerful colourist, and a chiaroscurist of the first order, worthy to be classed with, if after, Pieter de Hooch and Vermeer of Delft. In the portraits of his later time he became vapid and perfunctory, adopting the conventionality of the French style without its elegance or distinction. Maes's finest works of the earlier and finer period, which may be styled the Rembrandtesque, are in the National Gallery, the Six Collection at Amsterdam, the Rijksmuseum at Amsterdam, the collection of His Majesty the King at Buckingham Palace, and the Wallace Collection; in the galleries of Bridgewater House and Stafford House, and in that of the Marquess of Lansdowne at Bowood.

No. **20.** *Boy with a Hawk.* Gallery XVI.
2 ft. 7¾ in. *h.* by 2 ft. 1 in. *w.*
Signature indecipherable.

No. **96.** *Boy with a Hawk.* „ „
2 ft. ½ in. *h.* by 1 ft. 8¾ in. *w.*

No. **224.** *The Listening Housewife.* „ XIII.
2 ft. 9 in. *h.* by 2 ft. 3½ in. *w.*
Signed in large Roman letters, at the foot of the staircase: *N. Maes, 1656.*

No. **239.** *A Housewife at Work.* „ „
2 ft. 5 in. *h.* by 1 ft. 11¾ in. *w.*
Signed in the lower right hand corner of the picture: *N. Maes.*

MARILHAT (Prosper).

French School. Born at Thiers in the Puy-de-Dôme on the 20th March, 1811. Died on the 13th September, 1847. A pupil of Roqueplan, but further developed in the course of a sojourn in the East. Marilhat, short as was his career, became one of the greatest of the French Orientalist painters, and in some respects, as this collection shows, more than the equal of Decamps himself.

No. **293.** *On the Nile.* Gallery XV.
1 ft. *h.* by 1 ft. 5½ in. *w.*
Signed: *P. Marilhat.*

No. **317.** *Palm Trees.* „ „
1 ft. 1 in. *h.* by 9 in. *w.*

No. **334.** *The Erectheum at Athens.* „ „
2 ft. 4½ in. *h.* by 3 ft. *w.*
Signed: *P. Marilhat, 1841.*

No. **356.** *A Scene on the Nile.* „ „
1 ft. 4½ in. *h.* by 2 ft. 4½ in. *w.*

MARNE (JEAN-LOUIS DE).

French School. Born at Brussels in 1744. Died at Batignolles, near Paris, on the 24th March, 1829. Pupil of Gabriel Briard. De Marne essayed first historical subjects, then landscape of the classic and severe order. He had more success with the paintings into which he introduced animals, and with genre pieces. His best period was between 1792 and 1808.

No. **462.** *Women and Soldiers Revelling.* Gallery XX.
1 ft. 6¾ in. *h.* by 1 ft. 10 in. *w.*

No. **469.** *The Elixir.* „ „
1 ft. 7½ in. *h.* by 1 ft. 11¼ in. *w.*

MEISSONIER (JEAN-LOUIS-ERNEST).

French School. Born at Lyons on the 21st February, 1815. Died at Paris in 1891. Pupil of Julien Pothier and of Léon Cogniet. Meissonier is the most famous "small master" of modern France. He rivals in breadth and vigour combined with extreme finish, the greatest of the seventeenth century Dutchmen, among those whom we class as "small masters," but does not equal them in beauty of colour, subtlety of illumination, or sympathetic truth of characterisation. Moreover, his is the art of the theatre though the best, the most thoroughly accomplished of its kind; while

their's is an art more simply, more firmly and solidly based on Nature. The difference is between the comedy of life, heightened on occasion for effect, and the brilliant, artificial comedy of the Théâtre Français. Meissonier excelled in every phase of dramatic and costume genre, but was much less successful when, on rare occasions, he depicted scenes and personages of our own time. His military pieces, of which some few are on a comparatively large scale, but the majority are restricted to the usual small dimensions, are in historic truth, dramatic intensity, and rigorous finish, among the most remarkable performances of their class. Most of his works are in private collections in France, Belgium, England, and the United States. The Luxembourg contains a small group of Meissonier's less celebrated paintings, together with a large series of drawings and studies. "La Rixe" is in the collection of His Majesty the King. The larger version of "1814" belongs to M. Chauchard. The Musée Condé at Chantilly contains "Les Amateurs de Tableaux," "La Vedette des Dragons sous Louis XV," and a very representative piece "Les Cuirassiers de 1805." No public gallery contains so complete a series of Meissonier smaller pieces as the Wallace Collection. With only one or two exceptions, they belong to the earlier half of his career.

No. **287.** *A Musketeer: Time of Louis XIII.* Gallery XV.
10 in. *h.* by 6 in. *w.*
Signed: *E. M. 1851.*

No. **289.** *Halting at an Inn.* " "
7½ in. *h.* by 9¼ in. *w.*
Signed: *E. Meissonier;* and on the lintel of the doorway, *E. M.*

No. **290.** *Napoleon I. and his Staff.* " "
5⅛ in. *h.* by 7 in. *w.*
Signed: *E. Meissonier. 1863.*

No. **291.** *A Cavalier: Time of Louis XIII.* " "
9¼ in. *h.* by 6¼ in. *w.*
Signed: *E. Meissonier. 1861.*

No. **297.** *St. John in Patmos.* " "
1 ft. 1¼ in. *h.* by 8¼ in. *w.*

No. **325.** *The Print Collector* ("L'Amateur d'Estampes"). " "
1 ft. 2½ in. *h.* by 11⅛ in. *w.*
Signed: *E. M.*

No. 326. *The Decameron.* Gallery XV.
7 in. *h.* by 8½ in. *w.*

No. 327. *The Hired Assassins* ("Les Bravi"). „ „
1 ft. 2½ in. *h.* by 11½ in. *w.*
Signed: *E. Meissonier. 1852.*

No. 328. *The Roadside Inn.* „ „
8¼ in. *h.* by 7½ in. *w.*
Signed: *E. Meissonier.*

No. 329. *Portrait of Colonel Félix Massue.* „ „
4½ in. *h.* by 4½ in. *w.*
Signed: *E. Meissonier. 1867.*

No. 330. *Soldiers Gambling.* „ „
8½ in. *h.* by 10¾ in. *w.*
Signed: *E. Meissonier. 1858.*

No. 331. *A Cavalier: Time of Louis XIV.* „ „
5¾ in. *h.* by 3¾ in. *w.*
Signed: *E. M. 1856.*

No. 332. *A Musketeer: Time of Louis XIII.* „ „
11 in. *h.* by 6¾ in. *w.*
Signed: *E. Meissonier. 1856.*

No. 337. *Polichinelle.* „ „
1 ft. 9¾ in. *h.* by 1 ft. 2½ in. *w.*
Signed: *E. M. 1860.*

No. 369. *Dutch Burghers.* „ „
7½ in. *h.* by 9½ in. *w.*
Signed: *E. Meissonier.*
A very early work, which is supposed to be Meissonier's first picture.

No. 371. *The Guard Room.* „ „
6½ in. *h.* by 7¾ in. *w.*
Signed: *E. Meissonier.*

MERLE (HUGUES).

French School. Born in 1823 at St. Marcelin. Died in 1880. Pupil of Léon Cogniet. He achieved in his day a considerable reputation as a painter of romantic and sentimental genre. The picture "Une Mendiante" by him is, or was, in the Luxembourg Gallery at Paris. He has painted a "Hagar and Ismael," a "Charlotte Corday," a "Beatrice," an "Ophelia" &c.

No. 597. *Reading the Bible.* Gallery X.

8¼ in. *h.* by 10⅞ in. *w.*

METSU (GABRIEL).

Dutch School. Born at Leyden in 1629 or 1630. Buried at Amsterdam on the 24th October, 1667. Son of the painter Jacob Metsu, and believed to have been the pupil of Gerard Dou, at Leyden. He developed under various influences, including especially that of Rembrandt, and at one moment of his career was, as may be assumed from several of his works, strongly attracted by a slightly younger contemporary, Vermeer of Delft. Metsu practised at Leyden, and afterwards at Amsterdam. He ranks as one of the greatest of the Dutch "small masters" of the 17th century. Leaving out of the question those two supreme painters, Pieter de Hooch and Vermeer of Delft, who made gradations and contrasts of light their chief study, he has only one equal, Terborch. The latter has a rarer charm of colour and chiaroscuro and a more subtle power of observation, but he reveals a less forcible dramatic instinct, and altogether less power of invention. Young as Metsu was when he died, almost all the European galleries of importance possess adequate examples of his art; the Dresden Gallery, the Louvre, and the Hermitage of St. Petersburg being especially rich in this respect. In England he is very finely represented in the Wallace Collection and admirably, too, in the National Gallery. Splendid achievements of his are in the Royal Collection at Buckingham Palace; in the collections of Mr. Otto Beit, Sir Julius Wernher, and Mr. George Salting.

No. 206. *A Woman at her Toilet.* Gallery XIV.

7½ in. *h.* by 6½ in. *w.*

Described by Waagen (Suppl. 87) in the collection of the then Marquess of Hertford.

Sale: Jan Tak, Leyden (1781).

No. 234. *An Old Woman selling Fish.* Gallery XIII.

1 ft. 6½ in. *h.* by 1 ft. 3 in. *w.*

Signed in full above the door.

Described by Waagen (Suppl. 87) in the collection of the then Marquess of Hertford.

Engraved in mezzotint by D. Koedijk, and by C. H. Hodges.

No. 240. *The Letter Writer Surprised.* „ „

1 ft. 5½ in. *h.* by 1 ft. 3 in. *w.*

Panel: Signed on the paper by the inkstand: *Gabriel Metsu.*

Sales: Van den Broeke, Dordrecht (1717); Schönborn of Pommersfelden, Paris (1867). Another example identical with this one in composition was in the Hope Collection at Deepdene.

No. 242. *An Old Woman Asleep.* „ „

1 ft. 4½ in. *h.* by 1 ft. 1½ in. *w.*

Sales: T. Harman, London (1844); C. Périer, London (1848)—at which it was bought by the then Marquess of Hertford for £252.

No. 251. *The Sleeping Sportsman.* „ „

1 ft. 4 in. *h.* by 1 ft. 2 in. *w.*

Panel: Signed on stone slab in foreground: *G. Metsu.*

Described by Waagen (ii–159).

Sales: D'Orvielle, Amsterdam (1705); L. Th. de Vogel, Amsterdam (1729); Van Helsleuter, Paris (1802); Cardinal Fesch, Rome (1845)—at which it was bought by the then Marquess of Hertford for £3,000.

MIEREVELT (Michiel Jansz).

Dutch School. Born at Delft on the 1st May, 1567; died there on the 27th July, 1641. Pupil of Willem Willemsz, and of Augustyn at Delft, and later of Anthony van Montfoort at Utrecht. Mierevelt practised his art chiefly at Delft, where he had a host of followers and imitators. His most distinguished pupil was Paulus Moreelse. He was the court painter of the House of Orange, and as such painted also at The Hague. His sober and

concentrated style in portraiture, aiming chiefly at objective truth, has its own reserve and dignity. It is based on that of the elder Netherlandish School.

No. 66. *Portrait of a Dutch Lady.* Gallery XVI.

2 ft. 1¼ in. *h.* by 1 ft. 8¼ in. *w.*

This portrait has much of the ingenuous charm which we find in the works of Paulus Moreelse, such as the so-called "Petite Princesse" of the Rijksmuseum at Amsterdam; yet it has more of sedateness than these.

MIERIS (FRANS VAN).

Dutch School. Born at Leyden on the 12th April, 1635; died there 1681. Pupil first of the glass-painter Torenvliet, at Leyden, and afterwards of Gerard Dou. Frans van Mieris painted with great skill and a certain quiet humour what might be called the "Conversations Galantes" of Dutch 17th century art. His exactness of finish rivalled that of his master Dou, but it lacked the sharpness of accent and charm of truthful illumination which often redeemed the coldness and trivial elaboration of the latter. Mieris was the more truthful observer of the two, and, indeed, he throws considerable light upon the manners of the higher Dutch society of his time. Among the best collections of his works are those in the Alte Pinakothek of Munich, the Dresden Gallery, the Hermitage of St. Petersburg, and the Louvre. The National Gallery contains, under his own name, only one rather insignificant example of his art.

No. 639. *Venus with Cupid and two Amorini.* Gallery XI.

5¼ in. *h.* by 6¼ in. *w.*

Signed: *F. van. Mieris, A°. 1655.*

A very early work.

MIERIS (WILLEM VAN).

Dutch School. Born at Leyden in 1662; died there on the 27th January, 1747. Pupil of his father, Frans van Mieris the Elder. Willem van Mieris practised his art chiefly at Leyden. His style is marked by an excessive and mechanical polish. He has little of the power of observation or the vigorous characterization which distinguish his father.

No. **155.** *The Lute Player.* Gallery XIV.
1 ft. 7½ in. *h.* by 1 ft. 4 in. *w.*

No. **163.** *Joseph and Potiphar's Wife.* „ „
1 ft. 6½ in. *h.* by 1 ft. 2½ in. *w.*

No. **176.** *Lady and Cavalier.* „ „
11 in. *h.* by 8½ in. *w.*

No. **178.** *Boy with a Drum.* „ „
1 ft. 1½ in. *h.* by 10 in. *w.*
Signed: (*W.*) *Van Mieris, 1702.*

No. **179.** *Venus and Cupid.* „ „
5½ in. *h.* by 7½ in. *w.*
Signed and dated 1698.

No. **181.** *Venus reposing.* „ „
5½ in. *h.* by 7½ in. *w.*
Signed and dated 1698.

No. **188.** *Nymph and Satyr.* „ „
10½ in. *h.* by 8½ in. *w.*

No. **220.** *An Old Woman Selling Vegetables.* „ XIII.
1 ft. 3½ in. *h.* by 1 ft. 1 in. *w.*

MILANESE SCHOOL (EARLY 16TH CENTURY).

No. **544.** *Head of a Youthful Saint.*—Fresco. Gallery III.
11½ in. *h.* by 9½ in. *w.*

This head has been variously attributed to Luini and to Sodoma, but is not with any certainty to be ascribed to either master. The style of the curiously frizzled hair is against the former attribution, and of the two the latter is to be preferred.

MIRBEL (MADAME DE), before marriage MLLE. LIZINKA RUE.

French School. Born at Cherbourg, 1796. Died at Paris, 1849. Pupil of Augustin. Chiefly renowned as a miniature painter. Madame de Mirbel practised her art during the Restoration and the reign of Louis Philippe, more than rivalling in merit and success her contemporary Daniel Saint, (by whom are several miniatures in this collection). She played a great part at the Court of Louis XVIII.,

and again, after the reign of Charles X., at that of Louis-Philippe. She was, as Mlle. Lizinka Rue, appointed in 1818 "peintre en miniatures de la Chambre de sa Majesté," after having executed, without formal sittings, and more or less surreptitiously, a highly-successful portrait of Louis XVIII.—not, however, the carefully studied miniature No. **259** in this collection, which is dated 1819. The chief personages of the Restoration—princes, courtiers, soldiers, men of science and artists—were portrayed by her with universal acceptance. Her works are remarkable for virile breadth, finish, and completeness of characterisation, rather than for lightness of touch or charm of colour. Among the miniatures in the Wallace Collection are to be found three fine examples of her art. (*See* Catalogue of Furniture, Miniatures, &c., Gallery XI., Case C., Nos. **259** and **272**, and Case D, No. **309**.)

No. **763.** *Portrait in water-colours of J. Fenimore Cooper.* Gallery XI.

5¼ in. *h.* by 3¼ in. *w.*

No. **764.** *Portrait in water-colours of Sir Walter Scott.*

5¼ in. *h.* by 3¼ in. *w.*

MORLAND (George).

British School. Born on the 26th June, 1763. Died in London on the 29th October, 1804. Pupil of his father, Henry Robert Morland, a painter and engraver of distinction, who is represented in the National Gallery. Morland married the sister of James Ward, R.A., who was afterwards united to Maria Morland, the painter's sister. His career as an artist was greatly marred by an indulgence in dissipation, which hastened his death. He expired in a spunging-house in Eyre Street, Coldbath Fields, in his forty-first year. Morland, though his art at its worst betrays much of superficiality and perfunctoriness, shows extraordinary natural gifts as a painter. His rustic scenes and genre subjects are composed with a felicity that seems instinctive. He expresses the pictorial element of rusticity with a more naive simplicity and truth than Gainsborough, and with something, too, of his easy mastery and exquisiteness of touch. His colour, within his own self-imposed limits, is ever fresh and harmonious, and his treatment of English landscape of great facility and charm.

No. **574.** *The Visit to the Boarding School.* Gallery IX.

1 ft. 11¾ in. *h.* by 2 ft. 5 in. *w.*

Engraved by W. Ward.

MORTON (Andrew).

British School. Born at Newcastle-on-Tyne in 1802. Died in 1845. He came to London, and entered the schools of the Royal Academy. Later on he attracted the attention of the Royal Family, from whom he received several commissions, William IV. sitting to him for a portrait, which is now in Greenwich Hospital. Several portraits by Morton were included in the bequest made by Marianna Augusta, Lady Hamilton, to the Nation, and these were, between 1892 and 1900, exhibited at the National Gallery. They have since been removed.

No. **632.** *The Duke of Wellington with his Secretary, Colonel Gurwood.* Board Room.

7 ft. 9⅛ in. *h.* by 5 ft. 10¼ in. *w.*

MÜLLER (Charles-Louis).

French School. Born at Paris in 1818. Died (?). Pupil of Léon Cogniet and Baron Gros. A painter of historical and romantic subjects, of which the best known is "The Roll-call of the Condemned in the Reign of Terror," a vast canvas formerly exhibited in the Museum of the Luxembourg.

No. **605.** *An Eastern Woman at her Toilet.* Gallery X.

11⅛ in. *h.* by 10¼ in. *w.*

Signed: *C. L. Müller.*

MURILLO (Bartolomé Estéban).

Spanish School. Born at Seville and baptised on the 1st January, 1618; died there on the 3rd April, 1682. Pupil of Juan del Castillo. In 1641 he proceeded to Madrid, and was there kindly received by his fellow-townsman Velazquez. Disinclined to follow the advice of the latter that he should make the usual art-tour in Italy, Murillo returned in 1645 to Seville, where, in 1648, he married. Having become the acknowledged head of the Sevillian School he founded there in 1660 the Academy of Painting. Murillo's finest works are executed in the realistic style proper to the Spanish School of the 17th century, tempered, however, by a peculiar ingenuousness and a charm almost feminine, which, notwithstanding its excess of tenderness and occasional lack of virility, has in it little of conscious affectation and nothing of insincerity. He had

an unerring instinct for graceful and finely balanced composition of the more academic type, but, even in his famous *sfumato* or vaporous style, he cannot be ranked high among the true colourists. His finest works are at Seville, and in the Academy of San Fernando and the Gallery of the Prado at Madrid. The Louvre, the Alte Pinakothek of Munich, the National Gallery of Buda-Pest, the Hermitage of St. Petersburg, the Dresden Gallery, the Wallace Collection, and the Gallery of the Duke of Sutherland at Stafford House, also contain important groups of works from his hand. Mr. Otto Beit owns the series of canvases "The History of the Prodigal Son," which was in the now dispersed Dudley Collection.

No. 3. *The Virgin in Glory with Saints Adoring.*—Sketch. Gallery XVI.
On canvas, 2 ft. 3 in. *h.* by 1 ft. 8 in. *w.*

No. 7. *The Assumption of the Virgin.*—School of Murillo. " "
5 ft. 5 in. *h.* by 3 ft. 7 in. *w.*

No. 13. *The Virgin and Child.* " "
5 ft. 4½ in. *h.* by 3 ft. 7 in. *w.*

No. 14. *The Marriage of the Virgin.* " "
Panel. 2 ft. 5 in. *h.* by 1 ft. 10½ in. *w.*

No. 34. *The Adoration of the Shepherds.* " "
4 ft. 10 in. *h.* by 7 ft. 1½ in. *w.*
Signed: *Bar^me. Murillo, f.*

No. 46. *Joseph and His Brethren.* " "
4 ft. 11 in. *h.* by 7 ft. 4½ in. *w.*
Signed: *B^me. Murillo, f.*

No. 58. *The Holy Family.* " "
5 ft. 5½ in. *h.* by 4 ft. 2½ in. *w.*

No. 68. *The Annunciation.* " "
6 ft. 2 in. *h.* by 4 ft. 4½ in. *w.*

No. 97. *The Charity of St. Thomas of Villanueva.* " "
4 ft. 10½ in. *h.* by 4 ft. 11 in. *w.*

No. **104.** *The Virgin and Child with a Female Saint.*—School of Murillo. Gallery XVII.
2 ft. 2½ in. *h.* by 2 ft. 8½ in. *w.*

No. **105.** *The Assumption of the Virgin.*—Sketch. „ „
2 ft. 1½ in. *h.* by 1 ft. 3½ in. *w.*

No. **133.** *The Virgin and Child.*—School of Murillo. „ „
3 ft. 5½ in. *h.* by 2 ft. 6½ in. *w.*

No. **136.** *The Virgin and Child.*—School of Murillo. „ „
3 ft. 5½ in. *h.* by 2 ft. 6½ in. *w.*

NATTIER (Jean-Marc).

French School. Born at Paris on the 17th March, 1685; died there on the 7th November, 1766. Pupil of his father, Marc Nattier, and probably of his godfather, Jean Jouvenet. After the death of Louis XIV., in 1715, Nattier proceeded to The Hague, there painted Peter the Great and several personages of the Russian Court, produced a picture on the subject of the Battle of Pultava, and began the portrait of the Empress Catherine, which, however, remained unfinished. He was received at the Académie Royale on the 29th October, 1718. Having been ruined in 1720 by speculation in the shares of Law's Bank, he devoted himself exclusively to portraiture, and became one of the favourite artists of the Court and the Painter-in-Ordinary of the Royal Princesses, especially of the daughters of Louis XV., whom he represented in all sorts of mythological disguises. He depicted also in this same fashion the Duchesse de Châteauroux, chief favourite of Louis XV. in the earlier years of his reign, and other ladies of the Court. He occasionally excelled, too, in the portraiture of men, a noble example of his style in this branch being the full-length "Comte Maurice de Saxe" in the Dresden Gallery and another, the "Buffon," in the collection of M. Cahen d'Anvers. Nattier was for his time and school a skilful and brilliant colourist. His wholly superficial, yet of its kind brilliant and accomplished, art proved to be exactly suited to the Court and the personages of his time. In many of his fashionable *portraits d'apparat*, and especially in those of Court beauties, he betrayed, however, a curious incapacity for realising the true individuality of his sitters. Nattier is well represented in the Louvre, but the most extensive collection of his paintings is to be found in the Palace of Versailles,

where one entire gallery, on the ground floor, is filled with the portraits of the Princesses of the House of France. Four portraits by Nattier are in the Prado Museum at Madrid, two of which represent the Duchesse de Berry, daughter of the Regent, Philippe d'Orléans. Two portraits of princesses, daughters of Louis XV., are in the Royal (Pitti) Palace at Florence.

No. **414.** *A Prince of the House of France.* Gallery XVIII.

2 ft. 8 in. *h.* by 1 ft. 11¼ in. *w.*

This portrait has hitherto been catalogued as that of the Duc de Penthièvre, son of the Comte de Toulouse ; but a life-size original, identical with it in composition, which is in the collection of Mr. H. L. Bischoffsheim, bears on the back, with the signature of the artist, the date 1732. In that year the Duc de Penthièvre was but seven years old, and this personage must be between twenty-five and thirty. There is a tradition that Nattier's son-in-law, Louis Tocqué, collaborated in the execution of these pictures. In a small painting of the interior of the Hôtel de Toulouse (now Banque de France), by Garneray (Collection of Comte de Lariboisière), this same portrait, identical in every particular, is introduced, the scale being, however, that of a large miniature.

No. **437.** *Marie Leczinska, Queen of France.* Gallery XIX.

1 ft. 9¼ in. *h.* by 1 ft. 7¼ in. *w.*

The repetition, on a much-reduced scale, of the life-size, three-quarter length portrait, of which the original (popularised by the fine engraving of J. Tardieu) is in the museum of Dijon. Better known is the almost exactly similar full-length in the Museum of Versailles, in the right-hand corner of which, however, a royal crown and robe are added as accessories. This last is apparently an atelier work touched by the master.

No. **453.** *Portrait of a Lady in Blue.* Gallery XX.

2 ft. 7½ in. *h.* by 2 ft. 1 in. *w.*

Signed : *Nattier pinx. 1750.*

No. **456.** *The Bath* (Fanciful portrait of Mademoiselle de Clermont). „ „

3 ft. 6½ in. *h.* by 3 ft. 4½ in. *w.*

Signed : *Nattier, pinxit, 1733.*

Exhibited at the Salon of 1742 under the following title : "Un tableau représentant le Portrait de feüe Mademoiselle de Clermont, Princesse du Sang, Surintendante de la Maison de la

"Reine, représentée en Sultane sortant du Bain, servie par les "Esclaves."

A picture by Nattier of this class, but of considerably larger dimensions, representing in a quasi-allegorical fashion the same lady, is the "Mademoiselle de Clermont aux Eaux de Chantilly," now in the Musée Condé at Chantilly.

No. **461.** *Portrait of the Comtesse de Dillières.* Gallery XX.
2 ft. 7¼ in. *h.* by 2 ft. 1 in. *w.*
Signed: *Nattier pinx. 1755.*

NEEFFS (PETER), the Elder.

Flemish School. Born at Antwerp shortly after 1577; died there between 1657 and 1661. Pupil of the elder Steenwyck. The two Francks, Teniers, Jan Breughel, and Van Thulden painted the figures in his interiors. Neeffs was, notwithstanding the extreme formality of his style, one of the most distinguished architectural painters of the Netherlands. In finesse and sureness of execution he is, however, surpassed by the younger Steenwyck.

No. **152.** *Interior of a Gothic Church.* Gallery XIV.
1 ft. 7½ in. *h.* by 2 ft. ¾ in. *w.*

NEER (AERT or AERNOUT VAN DER).

Dutch School. Born at Amsterdam in 1603; died there on the 9th November, 1677. He practised his art at Amsterdam, but met with little appreciation during his lifetime, and died very poor. In the romantic character, the lyrical pathos, of his landscapes, especially the sunsets and night-scenes, Van der Neer stands apart among the Dutch masters of the seventeenth century. The Wallace Collection contains a remarkably representative series of his works.

No. **157.** *A River Scene by Moonlight.* Gallery XIV.
1 ft. 7½ in. *h.* by 2 ft. 4⅝ in. *w.*

No. **159.** *A Winter Scene.* „ XIII.
1 ft. 10 in. *h.* by 2 ft. 5½ in. *w.*
Signed with the monogram of the master.

No. **161.** *A Canal Scene by Moonlight.* „ XIV.
1 ft. 11 in. *h.* by 2 ft. 4½ in. *w.*

No. 184. *Scene on a Canal.* Gallery XIV.

5½ in. *h.* by 9½ in. *w.*

No. 200. *A River Scene: Afternoon.* „ „

9 in. *h.* by 6¾ in. *w.*

Signed with the monogram of the master.

No. 217. *A Skating Scene.* „ XIII

1 ft. 9 in. *h.* by 2 ft. 2½ in. *w.*

NEER (EGLON HENDRIK VAN DER).

Dutch School. Born 1635 or 1636 at Amsterdam. Died at Düsseldorf on the 3rd May, 1703. Pupil of his father, the landscape painter, Aert van der Neer, and of Jacob van Loo, at Amsterdam. Eglon van der Neer practised his art first at Rotterdam and The Hague, then in Brussels, and lastly at Düsseldorf as Court Painter to the Elector Johann Wilhelm of the Palatinate. He followed in genre painting the style of which Frans van Mieris the Elder, is the most prominent representative; but his painting, notwithstanding its mechanical finish and completeness, betrays the decadence of style which showed itself in Dutch art before the close of the 17th century.

No. 243. *Lady in a Red Dress.* Gallery XIII.

11¼ in. *h.* by 9½ in. *w.*

NESFIELD (WILLIAM ANDREWS).

British School. Born about 1794. Died 1881. A member of the Royal Society of Painters in Water-colours. Nesfield practised not only as a water-colour painter, but as a landscape gardener. In the latter capacity he attained considerable celebrity, his co-operation and advice being extensively sought for throughout the country.

No. 703. *Kilchurn Castle, Loch Awe.* Gallery XXI.

10½ in. *h.* by 1 ft. 2 in. *w.*

NETSCHER (CASPAR).

Dutch School. Born at Heidelberg in 1639. Died at The Hague on the 15th January, 1684. Netscher came as a child to Holland, and was at Arnheim the pupil of H. Coster, and later on, at Deventer, the pupil of Gerard Terborch. He was domiciled at The Hague, but resided between 1659 and 1662 at Bordeaux. Netscher lacked the strong personality, the mastery and variety of the greatest among the "Small Masters" of Holland, yet showed a finesse and elegance of his own in the treatment of genre and fashionable portraiture. The most complete collection of his works is that in the Dresden Gallery.

No. **167.** *Portrait of a Lady.* Gallery **XIV.**
1 ft. 5½ in. *h.* by 1 ft. 3 in. *w.*

No. **204.** *A Dutch Lady.* " "
6½ in. *h.* by 5½ in. *w.*

No. **212.** *Portrait of a Child.* " **XIII.**
1 ft. 2 in. *h.* by 10¾ in. *w.*

No. **214.** *A Lady playing the Guitar.* " "
1 ft. 2 in. *h.* by 11 in. *w.*

No. **237.** *The Lace Maker.* " "
1 ft. 1 in. *h.* by 10¾ in. *w.*

Signed on the picture-frame: *C. Netscher, 1664.* Engraved by: *P. de M.*

This unusually broad, vigorous, and masterly work will not be immediately recognised as a Netscher. It shows, however, great analogy of style and execution with two genre pieces by the master "Die Spinnerin" (No. 1352) and "Die Näherin" (No. 1353) in the Dresden Gallery, and must be from the same hand. A fine, solidly painted genre-piece, "Lady taking fruit from an attendant," now in the collection at Belvoir Castle, is dated 1665, and shows much the same technique.

NEWTON (GILBERT STUART), R.A.

British School. Born at Halifax in Nova Scotia in 1794. Died at Chelsea on the 5th August, 1835. A.R.A. in 1828, R.A. in 1832. Among his better known works are "Captain Macheath," exhibited in 1826, and "Abelard in his Study," exhibited in 1833.

No. **617.** *Portrait of a Lady.* Gallery X.

1 ft. *h.* by 9¼ in. *w.*

This picture had previously been catalogued as "Lady Theresa Lewis," but the correctness of this description has been questioned by the family of that lady. It was engraved by Charles Rolls as "The Gentle Student," and was originally the property of General, the Hon. Edmund Phipps, M.P.

NORTH ITALIAN SCHOOL (16TH CENTURY).

No. **541.** *Portrait of a Gentleman.* Gallery III.

Panel. 2 ft. 8¼ in. *h.* by 2 ft. 1 in. *w.*

This picture has been tentatively assigned by Mr. Bernard Berenson in his "North Italian Painters," to the Cremonese painter, Giulio Campi.

No. **542.** *Young Man holding a Viol.* " "

Panel. 3 ft. ⅛ in. *h.* by 2 ft. 2½ in. *w.*

First Half of the Sixteenth Century.

NUIJEN (WYNAND JAN JOSEPH).

Modern Dutch School. Born at The Hague on the 4th March, 1813. Died on the 2nd June, 1839. Pupil of Andreas Schelfhout. Nuijen painted landscapes, views of towns, and sea-pieces with considerable success. He was a member of the Academies of Antwerp and Amsterdam.

No. **310.** *River Scene* ("Le Coup de Canon"). Gallery XV.

2 ft. 11 in. *h.* by 3 ft. 9 in. *w.*

Signed: *W. J. J. Nuijen, f. (18)38.*

OSTADE (ADRIAEN VAN).

Dutch School. Baptized at Haarlem on the 10th December, 1610; buried there on the 2nd May, 1685. Pupil of Frans Hals, but strongly influenced after 1640 by Rembrandt, and perhaps also by Adriaen Brouwer. Adriaen von Ostade practised his art at

Haarlem. The quality of his painting, in the period of his maturity, when, under the influence of Rembrandt, his technique was developed to a rare perfection, is hardly surpassed by that of any painter of his age and nationality. His genre becomes, nevertheless, to a great extent mechanical, from the too persistent repetition of a few types, often bordering upon caricature, and the too great monotony in the choice of motives. In true realism, finesse of observation and variety of treatment he cannot compare with Adriaen Brouwer. His humour is apt to become conventional and forced. Some of the finest paintings by this master are to be found in the Rijksmuseum of Amsterdam, the Louvre, the National Gallery, the Berlin Gallery, the Dresden Gallery, the Liechtenstein Gallery at Vienna, Bridgewater House, and the collection of Mr. Otto Beit.

No. **169.** *Interior with Peasants.* Gallery XIV.
1 ft. 1 in. *h.* by 1 ft. 3¼ in. *w.*
Signed: *A. Ostade, 1662.*

No. **202.** *Buying Fish.* „ „
1 ft. 3¼ in. *h.* by 1 ft. 2 in. *w.*

No. **756.** *Interior: Boors Carousing.* „ XIII.
1 ft. 5½ in. *h.* by 1 ft. 3¼ in. *w.*
After Adriaen van Ostade. The original signed, and dated 1660, is No. 1396 in the Dresden Gallery.

OSTADE (Isack van).

Dutch School. Baptized at Haarlem on the 2nd June, 1621; died there on the 16th October, 1649. Pupil of his brother Adriaen. He practised at Haarlem. Isack was wonderfully productive during his short life of twenty-eight years. Many of his best works are in England. The National Gallery shows no less than four examples of his art; two unusually fine landscapes, with figures, by him are in the collection of Mr. Alfred de Rothschild; the Louvre possesses four pictures from his brush, two of which are winter scenes of unusual importance; and this enumeration might be continued indefinitely. His genre is mainly an echo of that of his brother, but his landscape is quite personal, and easily recognisable from the peculiarity of the sparkling touch. He is at his best in his winter scenes, of which this collection contains one of the most remarkable.

No. 17. *A Market Place.* Gallery XVI.
Panel. 1 ft. 10½ in. *h.* by 2 ft. 7¼ in. *w.*

No. 21. *A Village Scene.* " "
Panel. 2 ft. 1¼ in. *h.* by 2 ft. 8¾ in. *w.*

No. 73. *A Winter Scene.* " "
2 ft. 9 in. *h.* by 3 ft. 6 in. *w.*

OUDRY (JEAN-BAPTISTE).

French School. Born at Paris on the 17th March, 1686. Died at Beauvais on the 30th April, 1755. Pupil first of his father, Jacques Oudry, afterwards of De Serre, and finally of Largillière, who watched over him with paternal care. That great portrait-painter advised his favourite to relinquish portraiture for the representation of animals and still-life. Oudry was received at the Académie Royale on the 25th February, 1719. He became one of the favourite painters of Louis XV. Among his official appointments were those of Director of the Beauvais Tapestry Works and Inspector-in-chief of the Gobelins. Of the Beauvais manufacture Oudry effected a complete regeneration. He himself supplied the cartoons for some of the most celebrated series of furniture tapestries, and among them for the *Fables de La Fontaine* (see the furniture in Galleries I. and II. of this collection), the *Amusements Champêtres*, the *Chasses*, and the *Comédies de Molière*. He further designed for the Royal Manufactory of the Gobelins in 1733 and the succeeding years, the great series of tapestries *Les Chasses de Louis XV.*, the piece of this set in which the artist has represented himself in the act of drawing being signed "Peint par J. B. Oudry, 1738." This important work represents the highest level of Oudry's achievement in decorative composition. There is a set of these tapestries at Fontainebleau, and another much finer and more complete was the Museo Nazionale at Florence, but is not at present shown there. His favourite subjects for oil paintings were incidents in connection with sport, sporting dogs, and still-life. It was the fashion to call him the "La Fontaine of Painting." In closeness of observation and thoroughness of working out, as well as in the rendering of landscape backgrounds, he was often inferior to the Dutch painters of the 17th century, who treated similar subjects. He as often surpassed them, however, in the breadth and freedom of his execution, and in the freshness of his colour. As a painter of still-life, he showed much of the power and richness of touch which afterwards distinguished Chardin. The Louvre and this collection contain

remarkable examples of his art as a painter; but the most complete series of canvases from his brush is that painted expressly for the Duke of Mecklenburg-Schwerin, who built a gallery to receive them. This group of more than forty paintings by Oudry is now in the Museum at Schwerin.

No. 623. *Dogs and Dead Game.* Gallery XI.

6 ft. 4¾ in. *h.* by 4 ft. 2¾ in. *w.*

No. 624. *A Hawk Attacking Wild Duck.* " "

6 ft. 4¾ in. *h.* by 4 ft. 2 in. *w.*

No. 625. *Dog and Pheasants.* " "

3 ft. 10¼ in. *h.* by 4 ft. 11¼ in. *w.*

Signed on the right: *J. B. Oudry, 1748.*

No. 626. *Dogs and Still-Life.* " "

6 ft. 3 in. *h.* by 8 ft. 4¼ in. *w.*

One of the masterpieces of the painter.

Signed, in the lower right-hand corner: *Peint par J. B. Oudry, 1721.*

No. 627. *A Hawk Attacking Partridges.* " "

3 ft. 10¼ in. *h.* by 4 ft. 11¼ in. *w.*

Signed: *J. B. Oudry, 1747.*

No. 629. *A Fox in the Farmyard.* " "

3 ft. 9¾ in. *h.* by 4 ft. 11¼ in. *w.*

Signed at the bottom on the left: *J. B. Oudry, 1748.*

No. 630. *A Terrace with Dogs and Dead Game.* " "

6 ft. 2¾ in. *h.* by 8 ft. 4¼ in. *w.*

Signed, on the stone slab in the lower right-hand corner: *Peint par J. B. Oudry, 1721.*

No. 631. *Wild Duck Aroused.* " "

3 ft. 10¼ in. *h.* by 4 ft. 11¼ in. *w.*

Signed on the right: *J. B. Oudry, 1748.*

PAPETY (DOMINIQUE-LOUIS-FÉRÉOL).

French School. Born at Marseilles in 1815. Died in 1849. He painted historical, romantic, and genre subjects.

No. **567.** *An Italian Contadina.* Gallery IX.
1 ft. ⅛ in. *h.* by 9½ in. *w.*

No. **600.** "*He Loves me, Loves me not.*" „ X.
1 ft. 1 in. *h.* by 9½ in. *w.*

No. **611.** *The Temptation of St. Hilarion.* „ „
1 ft. 6¼ in. *h.* by 1 ft. 11½ in. *w.*

No. **673.** *Roman Contadina and Child.*—Water-colour. „ XXII.
9½ in. *h.* by 7½ in. *w.*

No. **711.** *A Japanese Girl.*—Water-colour. „ XXI.
8½ in. *h.* by 10½ in. *w.*

SCHOOL OF PARMA (16TH CENTURY).

No. **552.** *The Holy Family.* Gallery III.
Panel. 8½ in. *h.* by 5½ in. *w.*

This little piece is in the style of Parmigianino, yet too smooth in touch and too cold in feeling to be from his hand. It may be by his relative Girolamo Bedoli, also called Mazzola.

PATER (JEAN-BAPTISTE-JOSEPH).

French School. Born at Valenciennes in 1696. Died at Paris on the 25th July, 1736. Pupil of his fellow-townsman Watteau, whose impatient and irritable disposition was the cause that Pater did not remain long with him. Watteau in the last months of his life repented of this act of injustice, frankly owning that he had feared the possible development of his pupil's ability. He then sent for him, and as long as his strength endured continued to give him lessons. Pater subsequently declared that this was the only fruitful teaching that he had ever received. Like that of Watteau, though in another fashion, the character of Pater was strangely

at variance with his work. He lived under the constant apprehension that his health might give way before he had secured a competency, and laboured day and night to amass wealth. The result was that he died, worn-out, at the age of forty. Pater was received at the Académie Royale on the 31st December, 1728, on presentation of a "Réjouissance de Soldats." Although high rank has been accorded to him as a painter of *Fêtes Galantes*, his art cannot be regarded as more than a faint echo of that of his master. He has no genuine artistic personality of his own, yet he maintains a place beside his more gifted contemporaries in virtue of the delicacy and sparkle of his colour, the evenness and brightness of his general tone, and the essentially decorative aspect of his works. By far the most remarkable series of Pater's paintings is to be found in the Royal Prussian palaces in and near Potsdam. The Wallace Collection comes next, but with a wide interval. Characteristic examples of his art are to be found in the La Caze Collection now in the Louvre, at Buckingham Palace, in the National Gallery of Scotland, in the Jones Collection at the Victoria and Albert Museum, in the Arenberg Collection at Brussels (under the name of Watteau), in the Museum of Angers; and especially in the collections of the late Marquise de Lavalette, of Mr. Alfred de Rothschild, and Miss Alice de Rothschild.

No. 380. *Conversation Galante.* Gallery XVIII.
1 ft. 8½ in. *h.* by 2 ft. ¼ in. *w.*

No. 383. *Fête Champêtre.* " "
1 ft. 10¼ in. *h.* by 1 ft. 6 in. *w.*

No. 386. *The Swing.* " "
1 ft. 10 in. *h.* by 1 ft. 6 in. *w.*

No. 397. *The Dance.* " "
1 ft. 10¼ in. *h.* by 1 ft. 6 in. *w.*

No. 400. *Blind Man's Buff.* ("Le Colin Maillard" or "Les Plaisirs de la Jeunesse." Engraved by Fillœul—1738.) " "
1 ft. 10¼ in. *h.* by 1 ft. 6 in. *w.*

No. 405. *The Boudoir.* " "
1 ft. ½ in. *h.* by 1 ft. 3¾ in. *w.*

No. 406. *Conversation Galante.* " "
2 ft. 1 in. *h.* by 2 ft. 7½ in. *w.*

No. 420. *The Ball* (after Watteau's "Les Plaisirs du Bal," now in the Dulwich Gallery). Gallery XVIII.
1 ft. 9½ in. *h.* by 2 ft. 2½ in. *w.*

No. 424. *Fête in a Park.* " "
1 ft. 8¾ in. *h.* by 2 ft. 1½ in. *w.*

No. 426. *Bathing Party in a Park.* " "
2 ft. ¼ in. *h.* by 2 ft. 10 in. *w.*

No. 452. *A Camp Scene* ("Les Vivandières"). " XX.
1 ft. 6¼ in. *h.* by 1 ft. 10¾ in. *w.*
Bought by Sir Richard Wallace, in 1872, at the Vente Pereire for 18,500 francs.

No. 458. *Conversation Galante.* " "
1 ft. 5¼ in. *h.* by 1 ft. 2¾ in. *w.*

No. 460. *Fête Galante.* " "
1 ft. 8¾ in. *h.* by 2 ft. 1 in. *w.*

No. 472. *The Bath.* " "
1 ft. 5¾ in. *h.* by 1 ft. 1¾ in. *w.*
An original replica of this picture, somewhat lighter in tone, is in the collection of Mr. Arthur James.

PETTENKOFEN (AUGUST VON).

German School. Born at Vienna in 1821. Died in 1889.

No. 338. *Robbers in a Cornfield.* Gallery XV.
11½ in. *h.* by 9½ in. *w.*
Signed: *Pettenkofen, 1852.*

PILS (ADRIEN-AUGUSTE-ISIDORE).

French School. Born at Paris in 1813. Died in 1875. Pupil of Picot. Pils obtained the Grand Prix de Rome in 1838. He began by attempting sacred art, but after a visit to the Crimea devoted himself to Eastern and military subjects.

No. 621. *The Surprise.* Gallery X.
7½ in. *h.* by 9¾ in. *w.*

No. **665.** *An Arab Encampment.*—Water-colour. Gallery XXII
9¾ in. *h.* by 1 ft. 1¾ in. *w.*
Signed : *I. Pils.*

PLATZER (JOHANN GEORG PLATZER or PLAZER).

German School. Born at Eppan in the Tirol in 1702. Died at St. Michael in the Tirol in 1760. Platzer received his artistic education and development in Vienna, where he continued to practise. He painted mythological and historical subjects with extreme finish in a turgid style, arraying his personages in the strange pseudo-classic costumes affected by painters of the *Baroceo* period. He painted almost invariably on copper. Two remarkable specimens of his extravagance and his extreme elaboration are "The Battle of Actium" and "The Death of Cleopatra," in the collection of the Duke of Wellington at Apsley House.

No. **634.** *The Rape of Helen.* Gallery XI.
1 ft. 3¼ in. *h.* by 1 ft. 11 in. *w.*

POLLAIUOLO (ANTONIO POLLAIUOLO, or DEL POLLAIUOLO).

Florentine School. Born at Florence about 1429. Died at Rome on the 4th February, 1498. Pupil in the first place of the goldsmith Bartoluccio, but influenced in painting by Andrea del Castagno. Pollaiuolo was in the first place a sculptor, goldsmith, draughtsman, and engraver though he practised also as a painter, in some few instances alone, but chiefly in collaboration with his brother Piero. Antonio represents with absolute authority the austere and passionate side of Florentine Quattrocento art, and is thus to be grouped in his proper order with Donatello, Paolo Uccello, Andrea del Castagno, and Andrea Verrocchio.

No. **762.** *Lamentation over a Dead Hero or Martyred Saint* (?)—Preliminary Design in the Nude.—Pen and Bistre. Gallery III.
10¾ in. *h.* by 1 ft. 5¼ in. *w.*

The pen outlines of the figures have apparently been traced, or retraced, by an inferior hand, not that of a master, with the result that the beauty and firmness of the drawing is greatly impaired. The attribution to this great Florentine master himself cannot, indeed, be maintained, though the conception and composition are entirely in his manner, and the invention is assuredly his.

POT (HENDRICK GERRITSZ).

Dutch School. Born at Haarlem about 1585. Died at Amsterdam in October, 1657. Probably a fellow-student of Frans Hals in the atelier of Karel van Mander, Pot developed under the influence of the former master. He was for a short time in London about 1632, but practised chiefly in Haarlem and Amsterdam. He is sometimes known as "The Monogrammist HP" (see Bode: "Holländische Malerei," p. 157, Ed 1883). There is a small full-length portrait of Charles I. by Hendrick Pot in the Louvre (dated 1632), adapted from a life-size full-length by Daniel Mytens now at Buckingham Palace. The Royal Gallery at Hampton Court contains (No. 634) a humorous genre picture by him catalogued as "A Startling Introduction."

No. **192.** *Ladies and Cavaliers at Cards.* Gallery XIV.

1 ft. 11 in. *h.* by 2 ft. 7 in. *w.*

Signed with the monogram : *HP.*

POTTER (PAULUS).

Dutch School. Baptised on the 20th November, 1625, at Enkhuizen. Buried at Amsterdam on the 17th January, 1654. Pupil of his father, Pieter, in Amsterdam, and of Jacob de Wet at Haarlem. Potter, during his short life, practised his art at Delft, The Hague, and Amsterdam. He is unrivalled among the masters of the 17th century in the precision, finesse, and dramatic force with which he characterises and individualizes cattle and domestic animals generally. The finest examples of his work are to be found at The Hague, in the Hermitage of St. Petersburg, the Louvre, the National Gallery, and some private collections, including those of Bridgewater House and Grosvenor House.

No. **189.** *Herdsmen with their Cattle.* Gallery XIV.

1 ft. 2½ in. *h.* by 1 ft. 4½ in. *w.*

Not signed. An early work of singular naïveté in its unforced realism. A painting by Paul Potter exactly similar in style, and in which the very same rustic personages appear, though quite differently grouped, is No. **472** in the Alte Pinakothek at Munich. This bears the date 1646, which may be safely assumed to be about the date of this picture also.

From the Kalkbrenner Collection, 1850.

No. **219.** *The Milkmaid.* Gallery XII

1 ft. 2⅛ in. *h.* by 1 ft. 7¼ in. *w.*

Signed: *Paulus Potter, f.* Painted about 1647 or 1648.

From the Hope Collection, 1849.

No. **252.** *Cattle in Stormy Weather.* „ „

1 ft. 2¾ in. *h.* by 1 ft. 1 in. *w.*

Signed: *Paulus Potter, f. 1653*, and thus one of the artist's latest, as it is one of the artist's finest works.

From the Higginson Collection, 1846.

POURBUS (FRANS), the Elder.

Flemish School. Born at Bruges in 1545. Died at Antwerp on the 19th September, 1581. Pupil of his father, Pieter Pourbus, and of Frans Floris, whose niece he married. He excelled in the painting of portraits and practised also historical art.

No. **26.** *Portrait of a Gentleman.* Gallery XVI.

3 ft. 2 in. *h.* by 2 ft. 3¾ in. *w.*

POURBUS (PIETER).

Flemish School. Born at Gouda between 1510 and 1513. Died at Bruges on the 30th January, 1584. Pourbus established himself at Bruges, where he painted historical and allegorical subjects and portraits. He chiefly excelled as a portrait-painter in the severe and sharply characterised Netherlandish style of the 16th century. This painting in the Wallace Collection is his most remarkable effort in a style combining allegory with idealised portraiture. It is signed, and bears the artist's monogram. His works are chiefly to be found at Bruges, Antwerp, Brussels, and in the Imperial Gallery at Vienna. A "Resurrection of Christ," signed, and dated 1566, is catalogued as belonging to the Louvre Collection, but is not at present hung there.

No. **531.** *An Allegorical Love Feast.* Gallery III.

Panel. 4 ft. 4¼ in. *h.* by 6 ft. 8¾ in. *w.*

The personages represented are (according to the names affixed to them by the painter) Pasithea, Aglaia, and Euphrosyne (two out

of the Three Graces—one of these Goddesses being by mistake named twice, under different designations); Affectic Cordialitas, Fidutia (a dame still young and comely, but more fully clothed and of more sedate aspect than the rest), and Reverentia; Adonis, Daphnis, Sapiens, and Acontius. In the left corner lies Cupid, in the right is shown the Fool with his bauble. The allegory may be interpreted as teaching that Love and Folly are for Youth, but that the greybeard (Sapiens), grown wise through experience, will, though not wholly without reluctance, content himself with a partner who both inspires and gives back respect and confidence. For Youth, are both the sensuous, the fleeting, and the higher, the more spiritual, graces of life; for Old Age, only the latter.

Resting on the marble table in the centre, near the figure of Daphnis, is a sheet of music showing the tenor part of a four-part chanson by Thomas Crecquillon, first published at Antwerp in 1543.

Signed: *Petrus Pourbus Faciebat*, with the painter's cypher.

From the collection of King William II. of Holland, sold in 1850.

POUSSIN (GASPARD DUGHET, called GASPARD POUSSIN, or "LE GUASPRE").

French School. Born at Rome of French parents in 1613; died there on the 25th May, 1675. Pupil of his brother-in-law, Nicolas Poussin. Gaspard was second only to that great master and to Claude Lorrain as the poetic interpreter of Italian scenery. Fine and numerous groups of his works are to be found at the Church of San Martino al Monte at Rome, in the Doria and Colonna Palaces in that city, and at the National Gallery.

No. **139.** *The Falls of Tivoli.* Gallery XVII.

3 ft. 3 in. *h.* by 2 ft. 8 in. *w.*

Signature indecipherable.

POUSSIN (NICOLAS).

French School. Born at Les Andelys in Normandy in June, 1594. Died at Rome on the 19th November, 1665. Pupil of Quentin Varin, L'Allemand, and others, but further developed by the study of Raphael's compositions. Poussin visited Rome

in 1624, and there formed an intimacy with Du Quesnoy (Il Fiammingo). He also frequented the academy of Domenichino. His first period of maturity was marked by the production of classic and biblical subjects, treated with great severity and grandeur, in a system of harshly contrasted colours. Poussin went to Paris in 1640 with M. de Chantelou, and was there graciously received and employed by Louis XIII. and Cardinal Richelieu. His return to Italy was, however, accelerated by the intrigues of Simon Vouet, Feuquières, and the architect Mercier, the memory of which he has perpetuated in the ceiling-picture "Le Temps soustrait la Vérité aux atteintes de l'Envie et de la Discorde" (Louvre). Poussin's colouring became softer and his capacity for suggesting atmosphere greater, after his return from Paris, and he then produced such masterpieces as the "Echo et Narcisse" and "Les Bergers d'Arcadie," in the Louvre. Finest of all his works in grandeur and imaginativeness of design, if not always in realisation, are the solemn conceptions of his last years. Noticeable among these last are the series of four canvases "The Seasons" and the beautiful unfinished composition "Apollo and Daphne" —all of them in the Louvre. A great number of Poussin's most important works are in England, most of them, however, belonging to the earlier time. The National Gallery and the Dulwich Gallery, the collections of the Duke of Rutland at Belvoir Castle, and of the Earl of Ellesmere at Bridgewater House, are especially rich in characteristic works from his brush. An important series of paintings by him is to be found in the Museum of the Prado at Madrid.

No. **108.** *The Dance of the Seasons.* Gallery XVII.

2 ft. 8½ in. *h.* by 3 ft. 5½ in. *w.*

Signature indecipherable.

PREDIS (Cristoforo de).

Milanese School. A miniature painter, born at Modena, but belonging, if he be judged by style, to the elder branch of the Milanese School. He flourished in the latter half of the 15th century, and is believed to have been the father of the noted Milanese painter Ambrogio de Predis, whose name and works were some twenty years ago rescued from oblivion by the celebrated Italian critic Giovanni Morelli (Ivan Lermolieff), and who is now well represented in the National Gallery. There is a very fine miniature by Cristoforo signed "Opus Xpofori de Predis," and dated 1474, in the Royal Library at Turin. The only other miniatures certainly from his hand are in the Church

of the Madonna del Monte above Varese and in the Ambrosiana Library at Milan.

No. **759.** *Galeazzo Maria Sforza, Duke of Milan, praying for Victory.*—Illumination on Vellum.

Signed, on the gold ground, "OPUS XPSTOFORI DE PREDIS, VII DIE APRILIS, 1475."

1 ft. 2½ in. *h.* by 9½ in. *w.* Gallery III.

PRUD'HON (PIERRE-PAUL).

French School. Born at Cluny on the 4th April, 1758. Died at Paris on the 16th February, 1823. Pupil of Devosges at Dijon. Prud'hon travelled in Italy, and received from the works of Leonardo da Vinci, Raphael, Andrea del Sarto, and Correggio an indelible impression. In an age dominated by the false classicality and the artificial mode of conception which marred the art of Jacques-Louis David and his school in all but portraiture, Prud'hon remained true to his ideals, based upon those of great Italian art. While adopting in a modified form the standpoint of David, which was, indeed, that of his time, he vivified pseudo-classicality with the magic of chiaroscuro and the flexibility of life. Among his most celebrated works are "La Justice et la Vengeance divine poursuivant le Crime," "L'Assomption de la Vierge," "Le Christ en Croix" the "Portrait de Madame Jarre," and the ceiling "Diane implorant Jupiter"—all of them in the Louvre. The Museum of Dijon contains a fine series of male portraits by him, as well as a great ceiling, adapted from one by Pietro da Cortona in the Barberini Palace at Rome. Outside the Wallace Collection Prud'hon is almost unrepresented in England. Nowhere does he show himself a greater master than in his drawings, magnificent series of which are to be found in the Louvre and the Musée Condé at Chantilly.

No. **264.** *Puppies* ("Oh! les jolis petits chiens"!). Gallery XV.

8 in. *h.* by 6½ in. *w.*

Engraved by Roger. An early work of the master.

No. **272.** *The Assumption of the Virgin.* " "

11⅛ in. *h.* by 10½ in. *w.*

Finished sketch for the picture exhibited at the Salon of 1819, and now in the Louvre.

Another similar sketch is in the Marquand section of the Metropolitan Museum of New York.

No. **295.** *The Zephyr* ("Jeune Zéphyr se balançant au-dessus de l'eau"). Gallery XV.

8¼ in. *h.* by 6¼ in. *w.*

The life-size original of this subject, by Prud'hon, appeared at the Salon of 1814 as the property of M. de Sommariva. A life-size sketch in oils for that canvas belongs to the Baron de Schlichting. Both of these paintings are inferior in charm and accomplishment to this small version in the Wallace Collection.

No. **313.** *Maternity* ("La Mère heureuse"). " "

9 in. *h.* by 6¾ in. *w.*

Prud'hon's pupil and beloved companion, Mlle. Constance Mayer, enlarged this subject into a canvas with life-size figures, which is now in the Louvre under the same title.

No. **315.** *Portrait of Joséphine Beauharnais* (afterwards the Empress Joséphine). " "

This canvas is practically a grisaille.

1 ft. 11 in. *h.* by 1 ft. 6¾ in. *w.*

No. **347.** *Venus and Adonis.* " "

7 ft. 10½ in. *h.* by 5 ft. 6 in. *w.*

Engraved by Normant fils. Lithographed by Jules Boilly and by Sirouy.

Exhibited at the Salon of 1812. In the Musée Condé at Chantilly is an original repetition of the figure of Venus, in half-length only. The sketch in oils for the whole work—much praised by the Goncourts—is in the Marcille Collection.

No. **348.** *The Sleep of Psyche.* " "

8 ft. 1⅝ in. *h.* by 4 ft. 9¼ in. *w.*

A sketch for, or reduced version of, this picture is in the Musée Condé at Chantilly.

PYNACKER (ADAM).

Dutch School. Baptized on the 13th February, 1622, at Pynacker near Delft. Buried at Amsterdam on the 28th March,

1673. Developed chiefly under the influence of Jan Both, Pynacker visited Italy in youth, and spent much time in Rome; he practised afterwards at Delft, Schiedam, and Amsterdam, taking very often Italian motives for his landscapes.

No. 57. *Landscape with Animals.* Gallery XVI.
3 ft. 11 in. *h.* by 3 ft. 4½ in. *w.*

No. 115. *Landscape with Cattle.* „ XVII.
2 ft. 7½ in. *h.* by 2 ft. 3½ in. *w.*

RAFFET (Denis-Auguste-Marie)

French School. Born at Paris in 1804. Died in 1860. Pupil of Baron Gros, and of the military draughtsman and painter Charlet. Raffet was without a rival in the rendering of the battle scenes and military subjects of the First Republic and the First Empire. The heroic ardour of these, undiminished by the realistic truth of the delineation, is hardly paralleled in modern art. Living and working in the Romantic period, and seeing his favourite subjects from a certain distance, he was able to impart to them with the utmost dramatic passion, and without loss of realistic truth, an almost epic breadth and grandeur. He also achieved success in his studies of Russian, Caucasian, and Italian types and in his delineations of incidents of his own time. He is pre-eminent above all as a lithographer.

No. 731. *Soldiers of the Republic.*—Water-colour. Between G. XX. and XXI.
8½ in. *h.* by 5½ in. *w.*

No. 737. *The Trial of Queen Marie-Antoinette.* „ „ „
5½ in. *h.* by 4⅞ in. *w.*

No. 744. *French Infantry in Square.* „ „ „
3½ in. *h.* by 5 in. *w.*

No. 745. *Napoleon after Austerlitz.* „ „ „
4½ in. *h.* by 6 in. *w.*

No. 747. *St. Jean d'Acre.* „ „ „
3½ in. *h.* by 4½ in. *w.*

RAMSAY (ALLAN).

British School. Born at Edinburgh in 1713. Died at Dover in August, 1784. He studied first at the St. Martin's Academy, and in 1736 went to Italy, where he was first the pupil of Solimena, then of Imperiali. On his return he established himself at Edinburgh, whence about 1762 he migrated to London. He was introduced by his fellow-countryman, Lord Bute, to George, Prince of Wales (afterwards George III.), who, in 1767, a few years after his accession, appointed him Painter-in-Ordinary. He executed throughout his official career companion portraits of that monarch and his consort, Queen Charlotte. Ramsay was a respectable painter of solid accomplishment, who at his best showed much of the completeness and also of the coldness which marked the French and Italian portraiture of the period to which he belonged. Sir Joshua Reynolds, who was on friendly terms with him, used to say:—"There's Ramsay, a *very* sensible man, but "he is *not* a good painter."

No. **560.** *Portrait of King George III.* Gallery I.

2 ft. 7½ in. *h.* by 2 ft. 1 in. *w.*

This is a type very frequently repeated by the Scottish painter, both in full-length and half-length.

RAOUX (JEAN).

French School. Born at Montpellier in 1677. Died at Paris in 1734. Pupil of Bon Boullogne. Received at the Académie Royale on the 28th August, 1717. He painted chiefly decorative subjects, *fêtes galantes*, the portraits of ladies of the Court, and actresses in fanciful dresses.

No. **128.** *A Lady at her Mirror.* Gallery XVII.

2 ft. 7½ in. *h.* by 2 ft. 1½ in. *w.*

RAFFAELLO SANTI (RAPHAEL).

Umbrian School. Born at Urbino on the 7th April, 1483, and died at Rome on the 6th April, 1520.

No. **766.** *The Three Graces.* Gallery XI.

8 in. *h.* by 7 in. *w.*

Painting on porcelain after the famous work formerly in the collection of the Earl of Dudley, and now in the Musée Condé at Chantilly. The original is one of Raphael's earliest performances, dating as it does but little later than the "Sleeping Knight" of the National Gallery. Both were painted by the youthful Raphael under the influence of Francia's pupil, Timoteo Viti, before the temporary transformation effected in his art by Perugino and Pinturicchio.

REMBRANDT (HARMENSZ) **van Rijn.**

Dutch School. Born at Leyden on the 15th July, 1606. Buried at Amsterdam on the 8th October, 1669. Pupil of Jacob van Swanenburgh, at Leyden; then of Pieter Lastman, at Amsterdam. Rembrandt practised his art up to 1631 at Leyden, and afterwards at Amsterdam. His first manner, characterised by greenish-grey flesh-tones and high finish, coincides with the years of youthful endeavour at Leyden, but extends onwards to about 1632 or 1633. The second manner coincides more or less with the years of Rembrandt's vogue and worldly success at Amsterdam; it may be said to culminate with the years 1640–1642, but is not completely merged in the third and greatest manner until 1648–1650. The third manner may again be divided into two sections, the first ending about 1658, and the second occupying roughly the last ten years of the master's life. Rembrandt is the greatest master of a century which contained Velazquez and Frans Hals, Rubens, and Van Dyck. If Velazquez is incomparably the greatest painter of his age, Rembrandt is the mightiest genius, the artist who has penetrated deepest into the secrets of humanity, who has, with the greatest insight and the greatest sympathy portrayed the men and women of his time and his race. Moreover, he may be said to have re-created the typical figures and the typical scenes of the sacred drama, bringing them back to the simplicity and the pathetic naïveté which are breathed forth by the Gospels, and adjusting them to the comprehension and the wants of his fellow-men. He is the veritable precursor of modern art in its finest essence, and it is only now that the full scope of his genius has been universally recognised. The most remarkable collections of this master's works to be seen in public museums are at the Hermitage in St. Petersburg, in the Cassel Gallery, the Louvre, the Berlin Gallery, the Dresden Gallery, the Brunswick Gallery, the Royal Museum of Stockholm, the Rijksmuseum of Amsterdam,

the Royal Gallery of The Hague, the National Gallery, the Wallace Collection, and the Imperial Gallery of Vienna. Rembrandt is also represented in the Corporation Art Gallery of Glasgow, the National Gallery of Scotland, the National Gallery of Ireland, the Dulwich Gallery, the Metropolitan Museum of New York, the National Gallery of Buda-Pest, the Darmstadt Gallery, the Staedel Institut of Frankfurt-a-Main, the Brussels and Antwerp Galleries, the Uffizi and the Pitti at Florence, the Royal Gallery of Hampton Court, the collection of the King of Roumania, and some others. Among the private collections which contain, or contained, the most remarkable groups of his works are to be cited those of H.M. the King at Buckingham Palace and Windsor Castle; those of the Duke of Westminster, the Earl of Ellesmere, the Duke of Devonshire, Lord Leconfield, Lord Iveagh, the late Earl Cowper, Major Holford, Mr. Otto Beit, and Sir Frederick Cook in England; those of the late M. Maurice Kann, of Baron Gustave de Rothschild, and Baron Edmond de Rothschild in Paris; that of Prince Liechtenstein at Vienna; that of Dr. A. Bredius at The Hague: and those of Prince Youssoupoff, Prince Serge Stroganoff, and Count Orloff Davidoff at St. Petersburg. Among the numerous private collections in the United States which contain paintings by Rembrandt there may be singled out those of the late Mr. H. O. Havemeyer, Mr. George J. Gould, and Mrs. Huntington at New York, and that of Mrs. John Gardner at Boston. Magnificent groups of the master's works were to be found in the Rodolphe Kann Collection at Paris, and the Ashburton Collection in England, both of them now dispersed.

No. **29.** *Portrait of the Artist's Son Titus.* Gallery XVI.
On canvas. 2 ft. 2½ in. *h.* by 1 ft. 10 in. *w.*
Signed: *R.* Painted about 1657.

No. **52.** *Portrait of the Artist* (in a cap). " "
2 ft. 1 in. *h.* by 1 ft. 7¼ in. *w.*
Signed: *Rembrandt.* Painted about 1634.

No. **55.** *Portrait of the Artist* (in a plumed hat). " "
2 ft. 2 in. *h.* by 1 ft. 8 in. *w.*
Signed: *Rembrandt f.* Painted about 1635.

No. **82.** *Portrait of the Burgomaster Jan Pellicorne, with his Son.* " "
5 ft. 1 in. *h.* by 4 ft. *w.*
Signed: *Rembrandt f.* Painted in 1632 or 1633.
From the collections of Valckenier van de Poll, Nieuwenhuys, and William II., King of Holland.

No. 86. *The Centurion Cornelius.* Gallery XVI.

5 ft. 10½ in. *h.* by 7 ft. 2¼ in. *w.*

Painted at a date between 1650 and 1655. From the Duke of Buckingham's collection at Stowe. More generally known as "The Parable of the Unmerciful Servant," and sometimes also catalogued as "The Labourers in the Vineyard." It was mezzotinted in 1800 by James Ward under the title "The Centurion Cornelius" (Acts, Ch. X., verses 1–8).

There is a pen drawing for this picture in the Amsterdam Print Room.

No. 90. *Portrait of Susanna van Collen, wife of Jan Pellicorne, with her Daughter.* " "

5 ft. 1 in. *h.* by 4 ft. ¼ in. *w.*

Signed: *Rembrandt f., 163*, (probably 1633). Pendant of No. **82**, and from the same collections.

No. 173. *Portrait of the Artist* (on copper). " XIV.

8½ in. *h.* by 6 in. *w.*

Painted about 1655–1657.

No. 201. *Portrait of a Boy.* " "

8 in. *h.* by 6¼ in. *w.*

Signed: *Rembrandt f., 1633.* A somewhat similar picture with the same date is in the collection of Prince Youssoupoff, at St. Petersburg.

The same model appears in pictures by the master at the Hermitage, and in several private collections.

No. 203. *The Good Samaritan.* " "

9¼ in. *h.* by 8 in. *w.*

Almost identical in design with the master's etching of the same subject dated 1633, and probably painted in the same year. The etching is in reverse, and introduces a grotesque dog in the foreground.

From the collections of M. de Jullienne, Duc de Choiseul, Prince de Conti, Nogaret, M. de Calonne, and Mr. Edward Coxe.

No. 229. *An Ideal Landscape.* Gallery XIII.

1 ft. 6 in. *h.* by 2 ft. 1 in. *w.*

Called by Dr. Bode, in his great publication "The Complete Work of Rembrandt," "The Landscape with a Fortress."

Painted between 1640 and 1645. From the Jullienne, Choiseul, Conti, Vaudreuil, Calonne, and F. W. Taylor Collections

No. 238. *A Young Negro Archer.* " "

2 ft. 2 in. *h.* by 1 ft. 8 in. *w.*

Painted about 1635.

From the Duke of Buckingham's collection at Stowe.

REYNOLDS (SIR JOSHUA), **P.R.A.**

British School. Born at Plympton, in Devonshire, on the 16th July, 1723. Died at his house in Leicester Square on the 23rd February, 1792, and was buried in St. Paul's Cathedral Pupil of Hudson, and further developed by the study of the Italian masters in the course of a sojourn of three years (1749–1752) in Italy. Reynolds was also very strongly influenced by Rembrandt. After the Italian journey he settled in London, and soon became the leading portrait-painter in the capital. In 1768 he was elected President of the newly-established Royal Academy of Arts, and in 1784 he succeeded Allan Ramsay as Painter-in-Ordinary to George III., who, however, made but little use of his services, preferring that the Royal person and the Royal family should be portrayed by his rival, Gainsborough. Reynolds exhibited altogether 245 works at the Royal Academy, sending on an average as many as eleven annually. His Discourses on Art were delivered regularly there from January, 1769, to December, 1790. After 1789, he was compelled practically to relinquish his art in consequence of great weakness of sight. Reynolds's career, from the date of his return to London after his Italian tour to that of his retirement, so soon to be followed by his death, was one of unchecked artistic and social success. He showed infinite variety in the portrayal of the men and women of his time, and in this respect was above rivalry. His portraits of women are marked by a suavity, grace, and distinction upon which it is unnecessary to dwell; his portraits of men show a grasp of character and a dramatic instinct which has hardly a

parallel in the 18th century. If Gainsborough was the greater master of the brush, the more astonishing executant, Reynolds was perhaps the greater artist. The most important groups of his works in public galleries are to be found in the National Gallery and the Wallace Collection. Among the private collections which can boast of splendid examples of his art may be cited those of Miss Alice de Rothschild at Waddesdon Manor, of Earl Spencer, the Earl of Crewe, Lord Leconfield, Lord Burton, Sir Edward Tennant, Lord Rothschild, the Earl of Radnor, the Duke of Westminster, the Duke of Marlborough, the Duke of Devonshire, the Earl of Normanton, Earl Spencer, Lord Iveagh, Mr. W. W. Astor, Mr. J. Pierpont Morgan, Mr. Charles Wertheimer, and Mr. Otto Beit. In foreign galleries and collections his works are still scarce. The Hermitage at St. Petersburg owns three works, including the "Hercules strangling the Serpents," which was a commission from the Empress Catherine II. of Russia. The Musée Condé at Chantilly can show the most beautiful and characteristic Reynolds to be seen out of the United Kingdom—"The Countess of Waldegrave and her infant daughter." The Louvre, has, by bequest from the late Baron Alphonse de Rothschild, acquired the original of the well-known "Master Hare." The collection of the last-named amateur included several examples of Sir Joshua. In the Lennox Institute at New York is the full-length "Mrs. Billington as St. Cecilia." In the collection of Baroness M. de Rothschild at Frankfort is the often-copied "Perdita" (Mrs. Robinson). The Berlin Gallery has by bequest from the late Mr. Alfred Beit acquired the full-length "Mrs. Boone and Child." Other examples of the great English master are in private collections in the United States.

No. **31.** *Portrait of Lady Elizabeth Seymour.* Gallery XVI.

On canvas. **2 ft.** *h.* **by 1 ft. 6 in.** *w.*

Painted in 1781. This lady was the eighth child of Francis, first Marquis of Hertford, and Lady Isabella Fitzroy, youngest daughter of the second Duke of Grafton. She was born on the 3rd March, 1754, and died unmarried in 1825.

No. **32.** *Portrait of Mrs. Richard Hoare with her Infant Son.* Gallery XVI.

4 ft. 4¼ in. *h.* **by 3 ft. 6¼ in.** *w.*

Painted about 1783.

The child in this picture is probably the "Master Hoare" painted by Reynolds in 1788. This last work is now in the collection of Baron Albert de Rothschild, of Vienna. A life size sketch in oils by Sir Joshua of the mother and child in this picture is in the Bridgewater Gallery.

No. **33.** *Portrait of Lady Frances Seymour, Countess of Lincoln.* Gallery XVI.

On canvas. 2 ft. *h.* by 1 ft. 6¼ in. *w.*

Painted in 1781 or 1782. This lady was the seventh child of Francis, first Marquis of Hertford, and Lady Isabella Fitzroy (see No. **31**). She was born on the 4th December, 1751; married in May, 1775, Henry Pelham Clinton, Earl of Lincoln, son of the second Duke of Newcastle; and died in 1820.

No. **35.** *Portrait of Mrs. Carnac.* " "

7 ft. 9 in. *h.* by 4 ft. 9½ in. *w.*

Engraved by J. Raphael Smith in 1778.

No. **36.** *Portrait of Miss Bowles* ("Love me, Love my Dog"). " "

2 ft. 11½ in. *h.* by 2 ft. 3¾ in. *w.*

Painted in 1775.

Engraved by William Ward (1798); also in stipple (1817), and afterwards in mezzotint by Charles Turner.

No. **38.** *Portrait of Nelly O'Brien.* " "

4 ft. 1½ in. *h.* by 3 ft. 3½ in. *w.*

Painted in 1763.

Engraved by Charles Phillips (1770), Samuel Okey, and S. W. Reynolds.

No. **40.** *The Strawberry Girl.* " "

On canvas. 2 ft. 5¼ in. *h.* by 2 ft. ¾ in. *w.*

Exhibited at the Royal Academy in 1773. Described by Reynolds himself as "one of the half-dozen original things which no man ever exceeded in his life-work."

Another version of this picture, belonging to the Marquess of Lansdowne, was engraved by T. Watson (1774).

No. **43.** *Portrait of Mrs. Nesbitt with a Dove.* " "

On canvas. 2 ft. 5½ in. *h.* by 2 ft. ¼ in. *w.*

No. **45.** *Portrait of Mrs. Robinson* ("Perdita"). Gallery XVI.
On canvas. **2 ft. 5 in.** *h.* **by 2 ft. ¼ in.** *w.*

Probably the portrait painted in 1784.

Engraved by William Birch, and by S. W. Reynolds.

No. **47.** *Portrait of Mrs. Braddyll.* „ „
Panel. **2 ft. 5¼ in.** *h.* **by 2 ft. ¼ in.** *w.*

Painted in 1788 or 1789.

Engraved by S. Cousins, J. W. Chapman, Walker, and E. J. Edwards.

No. **48.** *St. John the Baptist in the Wilderness.* „ „
4 ft. 1 in. *h.* **by 3 ft. 3 in.** *w.*

Probably the picture exhibited at the Royal Academy in 1776. A somewhat similar piece is in the collection of Sir Frederick Cook at Richmond.

Engraved by J. Grozer (1799), S. W. Reynolds, and T. Downey.

No. **561.** *Portrait of the Duke of Queensberry.* „ I.
2 ft. 11¾ in. *h.* **by 2 ft. 3 in.** *w.*

RIGAUD (HYACINTHE).

French School. Born at Perpignan on the 20th July, 1659. Died at Paris on the 27th December, 1743. Pupil of Pezet and Ranc. Received at the Académie Royale on the 2nd January, 1700. Rigaud was the principal official painter of the Court of Louis XIV., and no artist of his time so frequently represented that monarch himself. Like his contemporary and friendly rival, Largillière, he belongs, in point of time, both to the age of Louis XIV. and that of Louis XV. Yet to the end of his career he preserves in his art the character of the former period.

No. **130.** *Portrait of Cardinal Fleury, Bishop of Fréjus.* Gallery XVII.
2 ft. 8 in. *h.* **by 2 ft. 1½ in.** *w.*

A picture identical in design and treatment with this portrait is No. 903 in the National Gallery. Both are probably derived from a common original—the official three-quarter length portrait by Hyacinthe Rigaud now exhibited in the new picture-gallery on the second floor of the Palace at Versailles.

RING (PIETER DE).

Dutch School. Born at Leyden between 1615 and 1620; died there on the 22nd September, 1660. Pupil of Jan Davidz de Heem before the latter migrated to Antwerp. A member of the Leyden Guild in 1648. The signature of this artist is a ring such as is here seen, exquisitely painted, on a table to the extreme right of the picture. Works similarly signed by this painter are to be found in the galleries of Dresden, Antwerp, and Hanover. His masterpiece is, however, a large painting of this same type in the collection of Lieut.-Col. Warde.

No. **107.** *Still Life, with Fruit and Gold Plate.* Gallery XVII.
4 ft. 1¾ in. *h.* by 4 ft. 6¼ in. *w.*

ROBERT (LOUIS-LÉOPOLD).

French School. Born on the 13th May, 1794, at La Chaux-de-Fonds, in Switzerland. Died at Venice on the 20th March, 1835. He studied in the school of Jacques-Louis David. Robert went to Rome, and there made an especial study of the Roman brigands and the peasants allied to them. He then exhibited at Rome a dozen pictures based on these motives, and with them made a great sensation among the artists then inhabiting the Holy City. He continued to paint Italian brigands as well as the *contadini* and *contadine* of the regions round Rome and Naples. His two principal works, "L'Arrivée des Moissonneurs dans les Marais Pontins" and "Le Retour du Pèlerinage à la Madone de l'Arc," are in the Louvre. Léopold Robert committed suicide at Venice.

No. **590.** *The Brigand on the Watch.* Gallery X.
1 ft. 6 in. *h.* by 1 ft. 2½ in. *w.*
Signed: *Ld. Robert, Roma, 1825.*

No. **591.** *The Brigand Asleep.* " "
1 ft. 6 in. *h.* by 1 ft. 2¾ in. *w.*
Signed: *Ld. Robert, Roma, 1826.*

No. **592.** *The Death of the Brigand.* " "
1 ft. 6 in. *h.* by 1 ft. 3 in. *w.*
Signed: *Ld. Robert, Roma, 1824.*

No. **615.** *A Neapolitan Fisherman.* " "
1 ft. ⅝ in. *h.* by ⅞6 in. *w.*

ROBERT-FLEURY (JOSEPH-NICOLAS).

French School. Born of French parents at Cologne, on the 8th August, 1797. Died at Paris in 1891. Pupil of Gros, Girodet, and Horace Vernet. A notable painter of historical incident and historical genre. In style and conception he approaches more nearly to the coldly correct stage-romanticism of Delaroche than to the passionate and lyrical romanticism of Delacroix. Robert-Fleury was Director of the École des Beaux-Arts in 1864, and Director of the Académie de France at Rome in 1865.

No. **361.** *Charles V. at the Monastery of Yuste.* Gallery XV.

3 ft. 2½ in. *h.* by 4 ft. 8½ in. *w.*

Signed: *Robert Fleury, 1856.*

This picture represents a scene from the life of the Emperor-King at the Monastery of Yuste, after his abdication in 1556, and renunciation of all mundane pomp.

Bought by Sir Richard Wallace, in 1872, at the Vente Pereire, in Paris, for 40,000 francs.

No. **686.** *Cardinal Richelieu.*—Water-colour. „ XXI.

4½ in. *h.* by 5½ in. *w.*

Signed: *J. R. Fleury.*

ROBERTS (DAVID), R.A.

British School. Born at Stockbridge, near Edinburgh, in 1796. Died in London on the 25th November, 1864. He was first apprenticed to a house-painter and decorator in the Scotch capital. In 1822 he went to London and was engaged as a scene-painter at Drury Lane Theatre. He soon passed on to higher efforts, and tried his fortune with great success as a painter of architectural subjects in oils and water colours. In 1832–33 he made a tour in Spain, and afterwards undertook many fruitful journeys on the Continent of Europe and in the East. He was elected an Associate of the Royal Academy in 1838, and a full member in 1841.

No. **258.** *Interior of St. Gommar, Lierre, in Belgium.* Gallery XV.

3 ft. 11 in. *h.* by 3 ft. ½ in. *w.*

Signed: *David Roberts, R.A., 1850.*

No. **587.** *The Chapel of Ferdinand and Isabella at Granada.* „ IX.

1 ft. 6½ in. *h.* by 1 ft. 2½ in. *w.*

No. **659.** *The Seminario and Cathedral of Santiago, from the Paseo de Santa Susanna.*—Water-colour. Gallery **XXII.**

9⅝ in. *h.* by 1 ft. 3¼ in. *w.*

Signed: *D. Roberts.*

No. **680.** *Baalbec: The Temple of the Sun.*—Water-colour. „ „

5⅛ in. *h.* by 8 in. *w.*

Signed: *David Roberts, 1842.*

No. **689.** *Mayence Cathedral.*—Water-colour. „ **XXI.**

9 in. *h.* by 1 ft. ⅛ in. *w.*

No. **697.** *The Great Square of Tetuan, from the Jews' Quarter, during the celebration of a Marriage Festival.*—Water-colour. „ „

10⅝ in. *h.* by 1 ft. 3 in. *w.*

ROMAN SCHOOL (16TH CENTURY).

No. **553.** *The Holy Family.* Gallery **III.**

1 ft. 5⅝ in. *h.* by 1 ft. ¼ in. *w.*

ROMNEY (GEORGE).

British School. Born at Dalton, in Lancashire, on the 15th December, 1734. Died at Kendal on the 15th November, 1802, and was buried at his birthplace, Dalton. Romney, having shown natural ability for drawing, was at the age of nineteen placed by his father with a painter of the name of Steele, at Kendal. In 1762 he went to London, and there rapidly rose to fame and fortune. In 1773 he paid a long-desired visit to Italy, and in 1775 settled in London, and took a house in Cavendish Square. He acquired a popularity hardly second to that of Reynolds and Gainsborough, and, indeed, divided the town into a Reynolds and a Romney faction. He excelled not only in the portraiture of the beautiful and fashionable women of his day, but in the representation of men. Moreover, as the painter of young gallants in the early bloom of manhood, and of boys preserving in their beauty a characteristically British and manly type, he is hardly

second to Reynolds himself. Romney conceived in middle life a passionate and romantic affection for the beautiful Emma Hart (or Lyon), afterwards Lady Hamilton. He portrayed her in an unending series of studies and portraits, and under many transparent disguises, which served but to enhance her loveliness. He painted also with less acceptance works in which his imagination sought to soar into the regions of poetry. In Lord Leconfield's collection at Petworth House are to be found "The Infant Shakespeare nursed by Tragedy and Comedy," "Mirth and Melancholy," and another fanciful portrait-group of the same class. Romney is now fairly represented at the National Gallery. His finest portraits are, however, scattered through the private galleries in England. Among those best endowed in this respect may be mentioned the collections of the Duke of Sutherland, Lord Iveagh, the Earl of Jersey, Lord Burton, Mr. Alfred de Rothschild, Lady de Saumarez, Miss Alice de Rothschild, Lord Hillingdon, Mr. J. Pierpont Morgan, Mr. F. C. Pawle, and Mr. Tankerville Chamberlain.

No. 37. *Portrait of Mrs. Robinson* ("Perdita"). Gallery XVI.
On canvas. 2 ft. 5½ in. *h.* by 2 ft. ⅜ in. *w.*
Engraved and published by J. R. Smith in 1781.

ROQUEPLAN (Camille-Joseph-Etienne).

French School. Born at Malemort, in the South of France, in 1803; died in 1855. Pupil of Baron Gros and of Abel de Pujol. Roqueplan belonged to the Romanticists of 1830, and painted romantic subjects, genre, and landscape.

No. 285. *The Lion in Love* ("Le Lion Amoureux"). Gallery XV.
6 ft. 4 in. *h.* by 4 ft. 11 in. *w.*
Signed: *C^lle. Roqueplan, 1836.*

No. 571. *A Sentimental Conversation.* „ IX.
1 ft. 3 in. *h.* by 1 ft. ½ in. *w.*
Signed: *C^lle. Roqueplan, 1850.*

No. 583. *Summer Pleasures.* „ „
1 ft. 5½ in. *h.* by 11¼ in. *w.*

No. 595. *An Evening Landscape.* „ X.
1 ft. 1¼ in. *h.* by 10¼ *w.*

No. **603.** *Portrait of the Duke of Orleans* ("Philippe Égalité.") Gallery X.

Small copy after Sir Joshua Reynolds, probably made not from the original, but from the copy, on a much reduced scale, now in the Musée Condé at Chantilly. The original full-length was irreparably injured in the fire at Carlton House, and was, at one time, in a dilapidated condition at Hampton Court. It has recently been added to the collection of His Majesty the King at Buckingham Palace.

7¾ in. *h.* by 5¾ in. *w.*

No. **609.** *Peasants of Béarn.* " "

1 ft. 9 in. *h.* by 1 ft. 4 in. *w.*

Signed : *Cte. Roqueplan—Pau, 1840.*

No. **612.** *Gathering Cherries.* " "

2 ft. 1¾ in. *h.* by 1 ft. 6¼ in. *w.*

No. **652.** *The Watering Place.*—Water-colour. " XXII.

1 ft. *h.* by 8 in. *w.*

No. **662.** *On the Sea Shore.*—Water-colour. " "

6⅝ in. *h.* by 9⅞ in. *w.*

Signed : *Camille Roqueplan.*

No. **707.** *The Stolen Kiss.*—Water-colour. " XXI.

10¼ in. *h.* by 8¼ in. *w.*

ROSA (SALVATORE).

Neapolitan School. Born at Renella, near Naples, on the 21st July, 1615. Died at Rome on the 15th March, 1673. Developed under the influence of the Naturalistic School of the 17th century. Salvatore Rosa practised his art at first at Naples, but ultimately settled in Rome, where he died. He was not only one of the foremost painters of his school, but also an etcher, and, moreover, according to tradition, an accomplished musician. He painted with great force rugged, picturesque landscapes, dens and caverns of banditti, scenes of violence and terror; but rose to a higher level when he treated from the standpoint of the pastoral poet

familiar subjects from biblical history. Here he showed creative power and pathos of the highest order. His harshness and ineffectiveness as a colourist have alone prevented his taking yet higher rank among the Italian masters of his century. Some of his most remarkable works are to be found in the Pitti Palace at Florence, in the Hermitage at St. Petersburg, in the Louvre, and at the Bridgewater Gallery in London.

No. **116.** *River Scene with Apollo and the Sibyl.* Gallery XVII.

5 ft. 7½ in. *h.* by 8 ft. 5½ in. *w.*

ROUSSEAU (PIERRE-ÉTIENNE-THÉODORE).

French School. Born at Paris on the 12th April, 1812. Died at Barbizon on the 22nd December, 1867. Pupil of Guillon Lethière. Rousseau was one of the chief painters of the so-called Barbizon School, and fought his way to fame through a thousand obstacles and difficulties. For thirteen years, from 1835, his pictures were systematically excluded from the Salon, in company with those of Delacroix, Champmartin, Huet, Marilhat, Decamps, and other Romanticists. The climax of his reputation was attained in 1867, when, at the Exposition Universelle, he carried off one of the four Grand Medals of Honour. Rousseau was the brother in art and the companion of Jean-François Millet, whom he often befriended in his hours of need. He painted mainly the Forest of Fontainebleau, and painted it with infinite variety in the motives selected, the mode of conception, and the illumination. Originally inspired by Constable, as were not a few of the French landscapists of the Romantic School, he developed, on this basis, a wholly original style. If Corot is the most inspired poet-painter of this time, and Daubigny the most pathetic realist, Théodore Rousseau is certainly the most vigorous and dramatic, the most various artist, and the most enthusiastic student of Nature in every phase to be found in the great modern school of French landscape. He, in his turn, exercised a marked influence over another admirable landscape painter of the group, Narcisse-Virgile Diaz.

No. **283.** *A Glade in the Forest of Fontainebleau.* Gallery XV.

3 ft. 2½ in. *h.* by 4 ft. 4⅝ in. *w.*

Signed in the lower left-hand corner: *T. H. Rousseau.*

A somewhat similar but in no respect identical picture, hardly equal to this work in quality, is in the Louvre.

RUBENS (Sir PETER PAUL).

Flemish School. Born at Siegen in Westphalia on the 28th June, 1577. Died at Antwerp on the 30th May, 1640. Pupil, first of Tobias Verhaagt, then of Adam van Noort, finally of Otto van Veen (Otho Venius). In 1600, Rubens went to Italy and entered the service of Vincenzo I. Gonzaga, Duke of Mantua, to whom he remained attached, with certain intervals, until 1608. In 1603 he was sent by Vincenzo to Spain on a mission to Philip IV., and remained there until 1604. He was, in 1609, soon after his return to Antwerp, appointed Court Painter to Albert and Isabella, Regents of the Netherlands. In October of that year he married his first wife, Isabelle Brant. He visited Paris in 1620, and there received from Marie de Médicis the commission for the celebrated series of paintings, illustrating incidents in her life. These were completed in 1625 by the master and his pupils, and placed in the new palace of the Luxembourg; they are now in the Louvre, and have recently been re-arranged in a gallery expressly constructed to receive them. In 1628 Rubens was sent by Isabella, Regent of the Netherlands, on a diplomatic mission to Philip IV. of Spain, and in 1629–1630, he came to England on a similar mission to Charles I., by whom in the latter year he was knighted. In 1630 he married as his second wife, the beautiful Hélène Fourment, niece of Isabelle Brant. Rubens, in the magnificent house and studio which he built for himself at Antwerp, was surrounded by pupils and assistants, whose large share in the works of his maturity accounts for the extraordinary number and dimensions of these. His influence was paramount, not only with his immediate followers, but, more or less, with the whole of the contemporary Flemish school. Perhaps no painter enjoyed during his lifetime so brilliant and exceptional an artistic and social position. The art of Rubens did not fully develop itself until his return from Italy, when he assumed, with the "Elevation of the Cross," and afterwards with the "Descent from the Cross," the commanding position among Flemish painters which was never again disputed. The final development of his style in the direction of sensuous beauty, of magic swiftness and strength of touch, of transparency and glow of colour, coincides with his second marriage, and extends to the date of his death.

The most important collections of the master's works are to be found in the museum and churches of Antwerp; in the Alte Pinakothek of Munich; in the Prado Gallery of Madrid; in the Hermitage of St. Petersburg; in the Louvre; in the Imperial and Liechtenstein Galleries and the Academy of Arts at Vienna; in the Uffizi and the Pitti Palace at Florence; in the Dresden and Berlin Galleries, the Brussels Gallery, and the National

Gallery. The museums of Lille, Lyons, Marseilles, Nancy, Caen, Aix, Valenciennes, and Grenoble, in France, contain remarkable canvases from the brush of the master, some of which are of peculiar importance as representing the earlier and less known phases of his career. The collection formerly at Blenheim Palace, but now dispersed, was exceptionally rich in the works of Rubens. Among the private collections in which he is splendidly represented may be mentioned those of Baroness Alphonse de Rothschild, at Paris, and of the Duke of Westminster at Grosvenor House. The Rubens Room, dedicated to the master at Windsor Castle, contains, with notable works undoubtedly his, a good deal that is not from his hand, including the celebrated "St. Martin dividing his Cloak with the Beggar," which is now universally recognised as a work of Van Dyck's first period.

No. **30.** *Portrait of Isabelle Brant, first wife of Rubens.* Gallery XVI.

This is a slightly enlarged repetition of the portrait of the lady now in the Royal Gallery of the Hague.

8 ft. 3½ in. *h.* by 2 ft. 4½ in. *w.*

No. **63.** *The "Rainbow Landscape."* " "

Panel. 4 ft. 4½ in. *h.* by 7 ft. 7 in. *w.*

Another original of much smaller dimensions, and, fine as it is, hardly equal to this example in quality, is in the Alte Pinakothek, at Munich. This great canvas in the Wallace Collection—no doubt the later of the two and based on the Munich picture—was painted about 1636. It came from the Balbi Palace at Genoa, where it had as its pendant the "Château de Steen," by the master, now in the National Gallery: the dimensions of the two canvases are nearly identical. The "Rainbow Landscape" was brought to England in 1802; it was afterwards purchased by the Earl of Orford for 2600 guineas. At his sale it was purchased by the Marquis of Hertford for 4550 guineas.

No. **71.** *The Crucified Saviour.* Gallery XVI.

3 ft. 5½ in. *h.* by 2 ft. 3 in. *w.*

Purchased in 1862 by the Marquis of Hertford from the Baillie collection at Antwerp for 6300 francs. The type is that of the "Christ au coup de poing," now only known by the magnificent drawing in the Musée Boymans, at Rotterdam, made by the master for the engraving of Paul Pontius. The painting in the Wallace Collection lacks, however, the angels in the clouds from which the more elaborate composition derives its familiar designation. A nearly identical but much

larger painting by Rubens is in the Antwerp Gallery, the only material variation being in the position of the arms of the crucified Christ. A "Christ Crucified," materially different in attitude, is in the Alte Pinakothek of Munich; a "Christ Crucified with St. Francis in Adoration" is in the Liechtenstein Gallery at Vienna. There is a splendid study for this "Christ" of the Wallace Collection in the British Museum. (Vasari Society, Pt. II., No. 22.) Van Dyck has based several fine renderings of the same subject on the type thus created by his master. (*See* No. 825 in the Alte Pinakothek at Munich.) And he again has been imitated by Murillo.

No. **81.** *The Holy Family, with St. Elizabeth, and St. John the Baptist.* Gallery XVI.

Panel. 4 ft. 5½ in. *h.* by 3 ft. 3 in. *w.*
Engraved by P. J. Tassaert.

See Smith's cat., no. 8/1

Painted for the Oratory of the Archduke Albert, Co-Regent of the Netherlands. This Holy "Family" belonged, in 1770, to Duke Charles of Lorraine, Governor of the Netherlands. It was later in the Imperial Gallery of Vienna, and is mentioned in the catalogue of 1784, but was presented by the Emperor Joseph II. to the Chevalier Burton, of Brussels, and by him sold to M. de la Hante, who transported it to England. The picture was, in 1840, in the collection of Mr. E. Higginson, of Saltmarsh Castle. At his sale, in 1846, it was purchased by the Marquis of Hertford, for £3000. (See Max Rooses: "L'Oeuvre de Rubens.")

A small copy of this canvas, painted by David Teniers the Younger, in a much cooler, greyer tonality, is in the gallery at Apsley House.

No. **93.** *Christ's Charge to Peter.* Gallery XVI.

Panel. 4 ft. 7 in. *h.* by 3 ft. 8½ in. *w.*

Painted about 1616 for Nicholas Damant, and by him placed on an altar in the chapel of the Holy Sacrament, in the Collegiate Church of St. Gudule at Brussels. Beneath the picture was then an elaborate dedicatory inscription, which is given in full in M. Max Rooses's monumental work on Rubens already cited. After many vicissitudes this picture was purchased, in 1824, by the Prince of Orange for £2500. At the sale of the collection belonging to William II., King of Holland, it was purchased by the Marquis of Hertford for 18,000 florins.

No. **519.** *The Adoration of the Magi.*—

Sketch for the great Altar-piece in the Antwerp Gallery. Gallery XXII. (Screen).

2 ft. ⅛ in. *h.* by 1 ft. 6⅝ in. *w.*

No. 520. *The Defeat and Death of Maxentius.* Gallery XXII. (Screen).

1 ft. 2¼ in. *h.* by 2 ft. 1 in. *w.*

Engraved by N. Tardieu. This picture belongs to a series of sketches in oils representing *The History of Constantine*, being the master's original designs for the cartoons commissioned of him by Louis XIII. for a set of tapestries, of which two complete examples from different factories are still in the Garde-Meuble, at Paris. From these sketches Rubens's pupils, Justus van Egmont, Wildens, Snyders, Lucas van Uden, and Theodor van Thulden elaborated the cartoons. The sketches were originally in the Orleans Gallery. The Marquis of Hertford purchased the "Defeat and Death of Maxentius" at the Rogers sale (1856) for 260 guineas. (See Max Rooses: "L'Oeuvre de Rubens.")

No. 521. *The Adoration of the Magi.* Gallery XXII. (Screen).

Sketch for the Altarpiece now or formerly in the collection of the Duke of Westminster.

1 ft. 7½ in. *h.* by 1 ft. 1¼ in. *w.*

No. 522. *The Triumphal Entry of Henri IV. into Paris.* Gallery XXII. (Screen).

Sketch for the picture in Uffizi at Florence.

Purchased at the sale of Baron Brienen de Grootelindt for 20,650 francs.

8 in. *h.* by 3¼ in. *w.*

A larger sketch by Rubens, of somewhat different design, is in the collection of the Earl of Darnley, at Cobham. This sketch, Nos. 523 and 524 in this collection, and other designs of the same order in the Liechtenstein collection at Vienna and the Berlin Museum, contain Rubens's preliminary ideas in oils for a series of great pictures, "*The Life of Henri IV.*," which were intended by Marie de Médicis to balance the series in which were symbolised incidents from her own life. Of this "Life of Henri IV." only the two vast canvases now in the Uffizi, "The Triumphal Entry of Henri IV. into Paris" and "The Battle of Ivry" were carried out, and even these remain in some parts unfinished.

No. 523. *The Birth of Henri IV.* Gallery XXII. (Screen).

8¼ in. *h.* by 1 ft. 2 in. *w.*

This sketch and No. 524 were bought by the Marquis of Hertford at the Sullivan sale (1859) for £86.

No. **524.** *The Marriage of Henri IV. and Marie de Médicis.* Gallery XXII. (Screen).

9 in. *h.* by 4½ in. *w.*

RUISDAEL (JACOB ISAACKSZ VAN).

Dutch School. Born at Haarlem in 1628 or 1629. Buried in that city on the 14th March, 1682. Probably developed under the example of Cornelis Vroom, and of his uncle, Salomon van Ruysdael, but strongly influenced also by Allart van Everdingen. He practised his art first at Haarlem, but removed in 1657 to Amsterdam, where he remained until 1681. Jacob van Ruisdael was but little appreciated in his day; he was finally reduced to extreme poverty, and died in an almshouse. His finest works are transcripts of the scenery of his native country, and of some parts of Germany—forest prospects, castles or homesteads nestling in woods, sea and sea-coast scenes. His most popular pieces, however, are the waterfalls of a Norwegian character, though these are clearly adapted from the similar paintings of Everdingen. There is no reason to believe that Ruisdael ever visited Norway. In his sad and solemn treatment of nature, from a poetic and yet a homely and realistic standpoint, he is one of the precursors of the most expressive modern landscape. To give the whereabouts of Ruisdael's finest performances would be to enumerate most of the public and private galleries of Europe. He is superbly represented at the National Gallery, but hardly appears at his highest point in the canvases of the Wallace Collection, save in the little "Landscape with Farm," No. **197.** The Dulwich and Glasgow Galleries contain fine examples of his noble, pathetic realism. One of the masterpieces of his earlier time is the "Castle Bentheim" in the collection of Mr. Otto Beit.

No. **50.** *Rocky Landscape.* Gallery XVI.

3 ft. 4 in. *h.* by 4 ft. 1 in. *w.*

No. **56.** *Landscape with Waterfall.* " "

3 ft. 4 in. *h.* by 4 ft. 7¼ in. *w.*

Signed: *Ruisdael.*

No. **148.** *Landscape with a Blasted Tree.* " XIV.

11¼ in. *h.* by 10 in. *w.*

No. **156.** *Landscape with a Village.* " "

2 ft. 4½ in. *h.* by 2 ft. 11½ in. *w.*

Signed: *Ruisdael.*

No. **197.** *Landscape with a Farm.* Gallery XIV.
1 ft. 6 in. *h.* by 1 ft. 10 in. *w.*
The figures are by Adriaen van de Velde.

No. **247.** *Sunset in a Wood (ascribed to).* „ XIII.
2 ft. 11 in. *h.* by 2 ft. 6. in. *w.*

SAINT-JEAN (SIMON).

French School. Born at Lyons in 1808. Died in 1860. Pupil of Révoil. Confined himself to flower and fruit painting.

No. **569.** *Flowers and Fruit.* Gallery IX.
2 ft. 9 in. by 2 ft. 2 in. *w.*

No. **601.** *Flowers and Fruit.* „ X.
1 ft. 5 in. *h.* by 1 ft. 8¼ in. *w.*
Signed: *Saint-Jean, 1851.*

No. **760.** *Flowers and Grapes.* „ „
4 ft. ¼ in. *h.* by 3 ft. 3 in. *w.*
Signed at the bottom on the right: *St. Jean, 1846.*

No. **761.** *Flowers and Grapes.* „ „
4 ft. ¼ in. *h.* by 3 ft. 3 in. *w.*
Signed on the right by the figs.: *St. Jean, 1844.*

SANT (JAMES), R.A.

British School. Born at Croydon on the 23rd April, 182 . Pupil of John Varley and Sir Augustus Calcott, R.A. He became A.R.A. in 1861 and R.A. in 1870. In January, 1871, he was appointed Principal Painter in Ordinary to Her Majesty the Queen. Sant painted for the late Countess Waldegrave the portraits of twenty-two members of the Strawberry Hill circle.

No. **602.** *Portrait Study of a Young Lady.* Gallery X.
2 ft. 5½ in. *h.* by 2 ft. ¼ in. *w.*

SARTO (Andrea d'Agnolo di Francesco).

Florentine School. Called Andrea del Sarto from the occupation of his father, who was a tailor. Born at Florence on the 16th July, 1486; died there on the 22nd January, 1531. Pupil of an obscure painter, Gian Barile, then of Piero di Cosimo; developed under the influence of Fra Bartolomineo, Leonardo da Vinci, and Michelangelo. He practised his art chiefly in Florence, but was during a portion of 1518 and 1519 in France, in the service of Francis I. The king received him with honour, and entrusted to him a sum of money to purchase works of art. Andrea having been led—it is believed through the extravagance of his wife, Lucrezia del Fede—to squander this sum, never dared to return to France. In general technical accomplishment, in faultless harmony of composition, in a rare combination of the gift of the colourist with that of the draughtsman and monumental designer, Andrea del Sarto exceeded all the painters of his time. If his genius, if his imaginative power had equalled his executive skill he would have been, perhaps, the greatest of the Italian masters. Unfortunately beneath the grandeur and the technical perfection of his work there is often little inspiration or true creative power. He was called, from the excellence of his frescoes at the Santissima Annunziata in Florence, "Andrea senza Errori." His greatest works are still to be found in Florence. In the Pitti and Uffizi galleries are his finest oil paintings, while his most famous frescoes are at the Santissima Annunziata, in the Cloister of the Scalzo, and at S. Salvi, outside the walls of the city. The Louvre, the Hermitage, the Prado, the Dresden Gallery, the Berlin Gallery, the National Gallery, the collections of the Countess Cowper at Panshanger and of Mr. Leopold de Rothschild also contain characteristic canvases. England possesses, on the whole, but few first-rate examples of his art.

No. **9.** *The Virgin and Child, with St. John the Baptist and two Angels.* Gallery XVI.

3 ft. 6 in. *h.* by 2 ft. 8 in. *w.*

Signed, in the upper left-hand corner, ANDREA DEL SARTO FLORENTINO FACIEBAT—with the monogram of the painter, two A's interlaced. This signature is identical in form with that of Del Sarto's "Holy Family," No. 181 in the Louvre. The famous "Charity," painted for Francis the First, and now in the same gallery, is signed: "Andreas Sartus Florentinus me pinxit MDXVIII."

This panel is unquestionably the original painting by the master himself, and it must be reckoned one of his finest works. Its popularity is proved by the existence of an unusual number of

repetitions and copies. Of these, there are two, Nos. 384 and 390, in the Prado Gallery, at Madrid. Copies are also to be found in the gallery at Munich and in the collection at Longford Castle. Another is in the possession of Lt.-Col. H. M. L. Hutchison at Exeter.

A sheet of drawings by Andrea del Sarto, upon which are two studies for the "St. John" in this picture, is in the Print Room of the British Museum.

SASSOFERRATO (GIOVANNI BATTISTA SALVI).

Bolognese School. Called after his birthplace Sassoferrato. Born on the 11th July, 1605, at Sassoferrato. Died at Rome on the 8th April, 1685. Pupil of his father, Tarquinio Salvi, but developed under the influence of the Carracci School and their followers. In the over-sweetness of his style and the finish of his draughtmanship, though not in his types or his technique generally, Sassoferrato bears some resemblance to his contemporary Carlo Dolci.

No. **126.** *The Virgin and Child.* Gallery XVII.

1 ft. 6 in. *h.* by 1 ft. 5 in. *w.*

A very familiar type, repeated many times by the artist and his assistants.

No. **565.** *The Virgin and Child.* „ I.

2 ft. 9½ in. *h.* by 2 ft. 4½ in. *w.*

Repetition on a larger scale of No. 126, and less certainly from the painter's own hand.

No. **646.** *The Mystic Marriage of St. Catharine.* Entrance Hall.

In dimensions this is one of the most important works of the artist.

7 ft. 6 in. *h.* by 4 ft. 5 in. *w.*

SCHALCKEN (GODFRIED).

Dutch School. Born at Made, near Geertruidenberg, in 1643. Died on the 16th November, 1706, at The Hague. Pupil first of Samuel van Hoogstraten, then of Gerard Dou. Schalken

practised chiefly at Dort, but was employed for some time in England by King William III., and at Düsseldorf by the Elector Johann Wilhelm. His favourite candlelight pieces are borrowed from those of his master Gerard Dou, by whose art, indeed, that of Schalcken is entirely shaped and dominated. The pupil's colour is occasionally hot and disagreeable, and his laborious finish is not often redeemed, like that of Dou, by the luminous breadth and authority of the rendering.

No. **168.** *A Girl watering Plants.* Gallery XIV.

1 ft. *h.* by 8 in. *w.*

No. **171.** *A Girl threading a Needle by Candlelight* „ „

7½ in. *h.* by 6 in. *w.*

SCHEFFER (Ary).

French School. Born at Dordrecht, in Holland, on the 10th February, 1795, his father being a German and his mother of Dutch origin. Died in 1858. Pupil first of his father in Holland, then of Guérin in Paris. Scheffer, like Géricault, rebelled against the pseudo-classical style and the teachings of this master, who represented the principles of the school of David. He became one of the most ardent Romanticists of his day, and as such achieved a reputation which the verdict of subsequent generations has not ratified. A certain element of Teutonic mysticism and sentimentality, attributable to his origin, gave a peculiar colour to his art. He began his career with scenes of a pathetic realism, but in his maturity turned his attention chiefly to the works of the great poets worshipped by the Romanticists, and more particularly to Dante, Goethe, Schiller, and Byron. On motives derived from their works many of his once celebrated compositions are based. In his last period he devoted himself chiefly to sacred art.

No. **284.** *Gretchen at the Fountain.*—From Goethe's "Faust." Gallery XV.

5 ft. 3 in. *h.* by 3 ft. 3½ in. *w.*

Signed: *Ary Scheffer, 1858.* One of Scheffer's last works.

Bought by Sir Richard Wallace at the Vente Pereire, in Paris, in 1872, for 56,000 francs.

No. **298.** *Portrait of a Child.* Gallery XV.

1 ft. 3 in. *h.* by 11 in. *w.*

Painted in collaboration with Eugène Isabey.

No. **316.** *Paolo and Francesca.* „ „

5 ft. 5½ in. *h.* by 7 ft. 7½ in. *w.*

Bought at the San Donato Sale in 1870, for 100,000 francs.

Painted in 1835. A later repetition from the hand of the artist, framed in precisely the same fashion, no doubt from his own design, is in the Academy of Arts at St. Petersburg. Another, of smaller dimensions, has been bequeathed by the family of the artist to the Louvre.

No. **321.** *The Return of the Prodigal Son.* „ „

2 ft. *h.* by 1 ft. 8 in. *w.*

No. **616.** *The Sister of Mercy.* „ X.

1 ft ¼ in. *h.* by 1 ft. 3½ in. *w.*

Signed : A. Scheffer.

No. **687.** *A Mother and Child.*—Water-colour. „ XXI.

8 in. *h.* by 5½ in. *w.*

SCHELFHOUT (Andreas).

Modern Dutch School. Born at The Hague on the 16th February, 1787 ; died there on the 19th April, 1870. Pupil of Johannes Breckenheimer. A painter of landscape who in his own day achieved considerable success. He very frequently rendered winter scenes.

No. **573.** *Winter in Holland.* Gallery IX.

1 ft 6½ in. *h.* by 2 ft. ½ in. *w.*

SCHOPIN (H. F.).

French School. Born at Lübeck, of French parents, in 1804. Died in 1880. Pupil of Baron Gros, and a student at the École des Beaux-Arts. He obtained the Grand Prix de Rome in 1831 By this painter is a large canvas "The Battle of Hohenlinden" in the *Galerie des Batailles* at Versailles.

No. **568.** *The Divorce of the Empress Joséphine.* Gallery IX.
1 ft. 8¼ in. *h.* by 2 ft. 7¼ in. *w.*

SIENESE SCHOOL (SECOND HALF of 14TH CENTURY).

No. **550.** *The Virgin and Child, with St. Peter and St. John the Baptist.* Gallery .
Panel. 1 ft. 9 in. *h.* by 9½ in. *w.*

This picture, which belongs to the end of the fourteenth century, has been ascribed to Paolo di Giovanni Mei. It is painted under the influence of Lippo Memmi by an artist living later in the fourteenth century.

SLINGELANDT (PIETER CORNELIS VAN).

Dutch School. Born at Leyden on the 20th October, 1640; died there on the 7th November, 1691. Pupil of Gerard Dou, whose laborious style and extreme finish he successfully imitated. Slingelandt practised at Leyden. Among the public galleries in which examples of his art are to be found may be mentioned the Louvre, the Rijksmuseum at Amsterdam, the Dresden Gallery, the Alte Pinakothek at Munich, the Berlin Gallery, and the Staedel Institut at Frankfurt-am-Main.

No. **205.** *A Scène of Courtship.* Gallery XIV.
1 ft. 1 in. *h.* by 10 in. *w.*
Previously catalogued as by Ary de Voys.

SNYDERS (FRANS).

Flemish School. Baptised at Antwerp on the 11th November, 1579; died there on the 19th August, 1657. Pupil of Pieter

Brueghel, the younger, and afterwards of Hendrick van Balen. He settled permanently at Antwerp after travelling in Italy during the years 1608 and 1609. Snyders began by painting still-life, dead game and fish, fruit and vegetables, and, later on, under the influence of Rubens, produced pictures in which these subjects were relieved by the introduction of the human figure. He delighted also in dramatic hunting-scenes with savage beasts at bay, and in these showed himself second only to his great master. He frequently collaborated both with him and with the painters of his circle. The colouring of Snyders is hard and trenchant as compared with that of Rubens himself, of Fyt, and some other contemporaries of the Flemish school; but he is unsurpassed in the incisive force of his touch, and the sustained vigour of his execution.

No. **72.** *Dead Game with Male Figure.* Gallery XVI.
4 ft. 1¼ in. *h.* by 6 ft. 6 in. *w.*

SPAGNA (GIOVANNI DI PIETRO, called LO SPAGNA).

Umbrian School. Born in the last quarter of the 15th century. Died after 1530. Pupil of Pietro Perugino, and the fellow-student of Raphael in the workshop of the former. Lo Spagna was in his best manner a close imitator of his master, in many of whose works he must have had a part. Not a few of his paintings are still put down to Perugino, though they are to be distinguished without much difficulty from his work by reason of certain peculiar mannerisms in the colouring, in the drawing of the human face, and in the cast of draperies.

No. **545.** *The Assumption of the Magdalen.* Gallery III.
1 ft. 2 in. *h.* by 11¼ in. *w.*

STANFIELD (CLARKSON), **R.A.**

British School. Born at Sunderland in 1793. Died on the 18th May, 1867. Stanfield began life as a sailor, but soon relinquished this calling, and began his art career as a scene-painter at the Royalty Theatre in Wellclose Square, whence he passed in the same capacity to Drury Lane Theatre. He was elected an Associate of the Royal Academy in 1832, and a full member in 1835. Stanfield was one of the most assiduous exhibitors at the Academy, to which he contributed a long series of marine subjects, coast and river scenes, and landscapes, most of them of a romantic character, or relieved by some dramatic incident or intention. He exhibited altogether no fewer than 132 pictures.

No. **343.** *Beilstein on the Moselle.* Gallery XV.
3 ft. 9 in. *h.* by 5 ft. 3¼ in. *w.*
Exhibited at the Royal Academy in 1837.

No. **354.** *Oxford on the River Ore.* „ „
10 in. *h.* by 11¼ in. *w.*
Signed: *C. Stanfield, 1833.*

No. **667.** *A Canal in Venice.*—Water-colour. „ XXII.
1 ft. 1 in. *h.* by 9 in. *w.*

No. **712.** *S. Giorgio Maggiore, Venice.* „ „ XXI.
7¼ in. *h.* by 9¼ in. *w.*

STEEN (JAN).

Dutch School. Born at Leyden about 1626; buried there on the 3rd February, 1679. Steen was in 1646 a student at the University of Leyden. He was a pupil of Nikolaus Knupfer, at Utrecht; then, it is said, of Adriaen van Ostade, at Haarlem; and, finally, of Jan van Goyen, at The Hague. He married the daughter of the latter in 1649. Steen came also within the circle of influence of Frans Hals. In Leyden he is said to have combined the business of a tavern keeper with the profession of painter. Steen was in his more carefully considered productions one of the most brilliant and accomplished painters of the Dutch School. His most usual mood was that of a coarse, boisterous, yet genial humour, strongly inclining to low comedy and broad farce: but he could be in turn a grim and a sly satirist, and even on occasion a simple and pathetic realist. Like that of Adriaen van Ostade, his art is, however, considerably marred by the monotonous and mask-like character of the expression in many of the faces. Merriment and jollity, in particular, are invariably expressed in the same caricatural and at the same time mechanical fashion. He seldom succeeds in combining breadth of generalization with truthful adherence to individual nature. Jan Steen is represented in all the more important public galleries of Europe. Superlatively fine examples of his art are to be found in the gallery of the Duke of Wellington at Apsley House, in the Royal Collection at Buckingham Palace, and in the collection of M. Rodolphe Kann in Paris.

No. **111.** *The Christening Feast.* Gallery XVII.
2 ft. 10¼ in. *h.* by 3 ft. 6 in. *w.*
Signed: *J. Steen, 1664.*
Sales: J. van der Linden van Slingelandt, Dordrecht (178_
Dawson Turner, Great Yarmouth (1833).

No. 150. *The Lute Player.* Gallery XIV.

The male figure here may have been studied by the artist from himself. Steen frequently portrayed himself, with more or less fidelity, in scenes of household rejoicing and revelry. His portrait, from his own hand, in the act of playing the lute, is in the collection of the Earl of Northbrook.

1 ft. 3½ in. *h.* by 1 ft. 7¼ in. *w.*

No. 154. *The Harpsichord Lesson.* „ „

Panel. 1 ft. 2½ in. *h.* by 1 ft. 7 in. *w.*

Sales: Randon de Boissy, Paris; Duc de Praslin Paris; B. de Bosch, Amsterdam; General Phipps, London.

No. 158. *Merrymaking in a Tavern.* „ „

2 ft. 4¼ in. *h.* by 2 ft. 1¼ in. *w.*

Signed: *J. S.* (intertwined).

Sales: Schimmelpenninck, Amsterdam (1819); Van Ourijk, Rotterdam (1848); De Kat of Dordrecht, Paris (1866).

No. 209. *The Village Alchemist.* „ XIII.

Panel. 1 ft. 3¾ in. *h.* by 11¼ in. *w.*

Signed: *J. S.* (intertwined).

Engraved by Boydell.

In the J. J. van Mansfeldt sale, Utrecht, 1755. In the collection of the Marquis of Hertford, 1833.

STORCK (Abraham).

Dutch School. Born about 1630 at Amsterdam; died there in 1710. An imitator and, perhaps, pupil of Ludolf Backhuysen. The aim of Storck in the riverside pieces, set off with florid buildings in the style of the 17th century, with which his name is chiefly connected, is mainly a decorative one. Pictures from his hand are to be found in the National Gallery (No. 146), and in the galleries of Dresden, Rotterdam, and Brussels.

No. 208. *A Riverside Scene.* Gallery XIV.

2 ft. 11½ in. *h.* by 3 ft. 9¾ in. *w.*

STRY (Jacob van).

Dutch School. Born at Dordrecht on the 2nd October, 1756; died in that town on the 4th February, 1815. Pupil of Andreas

Cornelis Lens. A deliberate and very close imitator of Aalbert Cuyp.

No. **147.** *Cattle.* Gallery XIV.

1 ft. 3¼ in. *h.* by 1 ft. 2 in. *w.*

SULLY (Thomas).

American School. This painter was born in England in 1782, but went to the United States as a child and was educated at Washington. In 1820 he came to London and was much encouraged by Sir Thomas Lawrence. He returned to America in 1838, and died at Philadelphia in November 1872, at the age of ninety. A very similar but rather more elaborate portrait was painted by Sully in full-length as a commission from the St. George's Society of Philadelphia, and is now in the Academy of Fine Arts of that city. Some curious particulars as to the painting of these portraits of Queen Victoria are to be found in a paper entitled "Recollections of an Old Painter," written by Sully in old age, and published, in November 1869, in an American magazine, "Hours at Home." The Hertford House picture was copied by command of Her late Majesty for Kensington Palace.

No. **564.** *Portrait of Her Majesty Queen Victoria in her Robes of State.* Gallery I.

4 ft. 6½ in. *h.* by 3 ft. 7⅝ in. *w.*

No. **765.** *Portrait of Her Majesty, Queen Victoria in her Robes of State.* „ XI.

15½ in. *h.* by 11¾ in. *w.*

A water-colour copy of No. **564.**

SYMONDS (W. R.).

British School.

No. **578.** *Portrait of Sir Richard Wallace, Bart., K.C.B., M.P.* Gallery IX.

2 ft. 2 in. *h.* by 1 ft. 9½ in. *w.*

Painted in 1885, and presented to Sir Richard and Lady Wallace by "Tenants and Friends of the Sudbourn Estate."

TENIERS (David), the Younger.

Flemish School. Baptized at Antwerp on the 15th December, 1610. Died at Brussels on the 25th April, 1690. Pupil of his father, David Teniers the Elder, who must be regarded as

the precursor of his more celebrated son; further developed under the influence of Adriaen Brouwer. The career of Teniers is one unbroken record of success and easy achievement. The Archduke Leopold William, Governor of the Spanish Netherlands, appointed him his court painter and the keeper of his rich gallery of paintings, of which, with the pictures in it, Teniers painted many and diverse views, some of which are now to be found in the Imperial Gallery of Vienna and the Alte Pinakothek of Munich. He further painted a vast number of small copies from pictures in that prince's gallery, a great many of which were formerly collected at Blenheim Palace. Several examples of this class are in the Wallace Collection. Teniers bought himself a picturesque country seat at Perck, between Antwerp and Mechlin, and there received the best company of his native city. His style of execution at its highest is incomparably sparkling and brilliant; his colour fresh, bright, and stimulating; his humour merry and superficial. He is at his best when he studies nature and humanity at first-hand, and not when he contents himself, as he too often does, with a restricted number of well-worn types and incidents taken once for all from the contemporary peasant life of his native Flanders. Almost all the public and private galleries of importance in Europe possess examples of this prolific master; but the most important group of his works is to be found in the Hermitage at St. Petersburg. This numbers no less than forty-three canvases, among which is his masterpiece, "Les Arquebusiers et les Membres des Corporations d'Anvers." His vastest, but by no means his finest work, is the "Fair of Santa Maria dell' Impruneta," in the Alte Pinakothek of Munich. This he adapted from Jacques Callot's well-known and often utilized engraving.

No. 191. *The Entry of a Prince or Governor into a Flemish City.* Gallery XIV.

It has been suggested that we have here the state entry of Teniers' patron, the Archduke Leopold William. The traditional name for the picture was "The Solemn Entry of Charles II."

2 ft. 1¼ in. *h.* by 2 ft. 7¼ in. *w.*

Signed: *D. Teniers, F.*

No. 196. *A Riverside Inn.* " "

9 in. *h.* by 1 ft. 1½ in. *w.*

No. 210. *The Deliverance of St. Peter.* " XIII.

Signed: *D. Teniers f.*

1 ft. 2 in. *h.* by 1 ft. 7½ in. *w.*

There is another "Deliverance of St. Peter," by Teniers, of quite different design, in the Dresden Gallery. Very similar to No. 210 in composition, but larger and more elaborate, is "The "Guard Room," in the Hermitage, at St. Petersburg.

No. **227.** *Boors Carousing* ("La Chemise Blanche"). Gallery XIII.
Signed: *David Teniers f.*
1 ft. 1½ in. *h.* by 1 ft. 6½ in. *w.*
In freshness and delicacy of colour, in perfect evenness of general tone, in crispness and accent, this piece has hardly been surpassed by this singularly accomplished and prolific master.

No. **231.** *Soldiers Gambling.* " "
1 ft. 3½ in. *h.* by 1 ft. 9¾ in. *w.*

No. **635.** *The Ascension.* " XI.
After an Italian Master.
1 ft. *h.* by 8 in. *w.*

No. **636.** *The "Virgin of the Cherries."* " "
After Titian's celebrated picture in the Imperial Gallery at Vienna.
5½ in. *h.* by 6¾ in. *w.*

No. **637.** *The Woman Taken in Adultery.* " "
After the picture in the Imperial Gallery of Vienna ascribed to Titian, but now believed to be by Padovanino.
6½ in. *h.* by 8¾ in. *w.*

No. **638.** *The Mystic Marriage of St. Catharine.* " "
After Bartolommeo Schedone (?).
1 ft. *h.* by 8 in. *w.*

TERBORCH, or TER BORCH (Gerard).

Dutch School. Born at Zwolle in Overyssel, 1617. Died at Deventer on the 8th December, 1681. Terborch received preliminary instruction from his father Gerard Terborch the Elder, a rather obscure painter, and then became the pupil of Pieter Molyn at Haarlem, in which city he also came under the influence of Frans Hals. He afterwards visited England, and then setting out on further wanderings, travelled through Germany to Italy and returned to Holland by way of France. He then remained some

time at Amsterdam, there studying the works of Rembrandt. In 1646 he repaired to Münster, where, in 1648, he painted the famous "Ratification of the Treaty of Peace," which was presented by the late Sir Richard Wallace to the National Gallery, of which it is one of the chief treasures. The Comte de Peñeranda, Spanish Plenipotentiary at the Imperial Court, took Terborch with him to Spain, and he there had an opportunity of studying Velazquez and the whole realistic school of the Peninsula. He was again in Holland in 1650. In 1654 he settled down at Deventer, and it is there that he elaborated the style of his maturity, and produced those studies of Dutch life and manners which have won for him his greatest fame. Though Terborch had thus exceptional opportunities for studying the greatest masters of his own and earlier times, he was in no sense an eclectic. He developed his own artistic personality and his own style quite consistently, though he was undoubtedly aided by the great examples before him. If he has not the dramatic coherence or the finesse of observation of Metsu, he far exceeds him as a colourist. In this respect Terborch is indeed unsurpassed among the "small masters" of his time. In freshness and delicacy, in reticent and subtle harmony, above all in the inventiveness of his colour-schemes he stands alone. He is sometimes less than happy in his introduction of single figures and studies, which have already done duty elsewhere, into compositions of a genre character. These genre pieces too often fail to convince the beholder as dramatic or human conceptions, although the component parts are often of exquisite quality. Terborch is nowhere more finely represented than in the National Gallery, though splendid examples of art are to be found in the Dresden Gallery, the Hermitage of St. Petersburg, the Cassel Gallery, the Louvre, the Rijksmuseum of Amsterdam, the Alte Pinakothek of Munich, and many other State galleries. The Royal Collection at Buckingham Palace and the collection of Mr. Alfred de Rothschild include particularly fine specimens of this master.

No. **235.** *A Lady at Her Toilet.* Gallery XIII.
1 ft. 2 in. *h.* by 11 in. *w.*

No. **236.** *A Lady Reading a Letter.* " "
1 ft. 5 in. *h.* by 1 ft. ¼ in. *w.*

TIZIANO (Tiziano Vecellio).

Venetian School. Called Tiziano and (in England) Titian. Born at Pieve di Cadore, in Friuli, in 1477. Died at Venice on the 29th August, 1576. Developed in the school of Giovanni and Gentile Bellini, and above all under the influence of Giorgione, his

contemporary. Titian collaborated with the latter in the frescoes of the Fondaco de' Tedeschi, now almost entirely effaced. In 1511 he painted three frescoes in the Scuola del Santo of Padua, still in the style common to Giorgione and himself in the first decade of the 16th century. Typical works of the early time are the "St. Mark Enthroned, with Saints," which is in the Sacristy of Santa Maria della Salute at Venice, the "Three Ages," of the Bridgewater Gallery, the "Baptism of Christ," in the Gallery of the Capitol of Rome, and the so-called "Sacred and Profane Love" ("Medea and Venus" ?) of the Borghese Gallery. Titian's growing fame attracted the attention of Alfonso I., Duke of Ferrara, for whom he painted the "Cristo della Moneta" of the Dresden Gallery, the "Worship of Venus" and "Bacchanal" of the Prado Gallery at Madrid, and the "Bacchus and Ariadne" of the National Gallery. 1518 saw the completion, or rather the setting up on the high altar of the Frari at Venice, of the great *Assunta* or Assumption of the Virgin. To the year 1526 belongs the Pesaro altar-piece, still in the Frari, and to 1528 the "St. Peter Martyr," painted for the altar of that saint in the church of SS. Giovanni e Paolo, and which was very generally cited by Titian's biographers as his masterpiece. It perished in a fire which destroyed the sacristy of the church in August, 1867. In 1532, on the occasion of his second visit to Bologna, Titian painted Charles V., and this proved to be the beginning of a connection with the Royal house of Spain which lasted as long as life. He painted the Farnese Pope, Paul III., a first time at Bologna in 1543, and again in 1545 at Rome, on the occasion of his only visit to the Eternal City. The finest original from Titian's own hand representing that pontiff, is the unfinished piece in the Naples Gallery, in which he appears with Cardinal Farnese and Ottavio Farnese, his relations. In 1548, the master proceeded to Augsburg and there painted the incomparable equestrian portrait of Charles V. now in the Prado Gallery, as well as another portrait now in the Alte Pinakothek at Munich. Among the many great works of the later time executed for Philip II.—a large proportion of them dedicated to the worship of sensuous beauty—may be mentioned the "Venus and Adonis" of the Prado, the "Diana and Calisto," and "Diana and Actæon" of the Bridgewater Gallery, the "Perseus and Andromeda" of this collection, the "Rape of Europa," in the collection of Mrs. John Gardner at Boston, U.S.A., and the "Jupiter and Antiope," or "Venere del Pardo" of the Louvre. The sacred works of the latest stage in this wonderful life of a century less a few months, are marked by a more sombre passion, by a greater intensity than those which preceded them. Among these, which may be said to crown as well as close an unexampled career, are cited the "Ecce Homo" of Munich, which is a later version of the picture in the Louvre,

and the "Pietà" of the Accademia delle Belle Arti at Venice, left unfinished at the master's death and completed by Palma Giovane. The "Education of Cupid" at the Borghese Gallery, and the still later "Nymph and Shepherd" of the Imperial Gallery at Vienna, are among the last productions of the artist's brush devoted to the glorification of feminine loveliness. Titian, in the first section of his career, brought to perfection the Giorgionesque phase of Venetian art; his middle time represented at its height the splendour and the dignity of the full Renaissance. The art of his last period while on the one hand it embodied in mythological subjects a lower and more sensuous ideal of humanity and of poetry, was marked, on the other, by a sombre fire and an intense conviction, by a sentiment of awe and almost of fear, in the treatment of sacred subjects, that answered in a measure to the Catholic Revival, consequent upon the Council of Trent, but was, above all, the outcome of an individual phase of artistic passion renewed and even intensified in this period of extreme old age.

No. **5.** *The Rape of Europa* (after Titian). Gallery XVI.

On canvas, 1 ft. 11 in. *h.* by 2 ft. 4½ in. *w.*

The original work, one of the most notable productions of the master's late time, was formerly at Cobham, in the collection of the Earl of Darnley, and is now in the collection of Mrs. J. Gardner at Boston, U.S.A. A copy by Rubens, of the same size as the original, is in the Prado Gallery at Madrid. This very fine copy on a reduced scale reproduces with singular fidelity the beauty and charm of the original. By Crowe and Cavalcaselle it has been tentatively attributed to the pupil and son-in-law of Velazquez, Juan Bautista del Mazo. The accomplished technique does not appear to be that of a Venetian painter of Titian's time, so that this conjecture is probably well-founded.

Another copy of the same size as this picture, but greatly inferior in merit, is in the Dulwich Gallery.

No. **11.** *Perseus and Andromeda.* „ „

5 ft. 10½ in. *h.* by 6 ft. 5½ in. *w.*

Painted for Philip II., about 1562, and highly lauded by Vasari in the "Vite." The relation of this work to the original of the "Rape of Europa," (No. 5) is an evident one. The two pictures, which are of about the same dimensions, may well have been intended to hang as pendants in the cabinet of the Spanish king, who commissioned both of Titian. There is at the same time strong intentional contrast and general agreement between

them. The "Perseus and Andromeda" was in the Orleans Gallery, and was then engraved by T. L. Delignon. With the other Italian pictures belonging to this famous collection, it was sold in London in 1798, and was then purchased by Mr. Bryan, a picture-dealer. It has been hidden away and lost to the world since the first years of the nineteenth century, and only since the Wallace Collection has been constituted as a national museum, has found a place in it. In Sir Abraham Hume's "Notices of the Life and Works of Titian (London: Rodwell, 1829), the "Perseus and Andromeda" is mentioned as having come into the Orleans Gallery from the collection of M. de la Vrillière, and as having been previously, with the "Rape of Europa," in the gallery of Christina, Queen of Sweden; but further research tends to show that the originals of these two pictures were never in that collection. At the date of publication of this last-named work (1829) the picture was in the possession of the then Marquess of Hertford. It was mentioned by Dr. Waagen as a Paolo Veronese painted under the influence of Titian, and since his time has been completely forgotten. The life-size contemporary copy at the Hermitage in St. Petersburg was there for many years classed as a Tintoretto, but has in the later catalogues been restored to Titian. Another copy is to be found in the Municipal Museum of Gerona in Spain. Among other Venetian pictures which are based on this work may be mentioned the "Perseus delivering Andromeda," of Palma Giovane, in the gallery at Cassel, and the painting of the same subject, by an artist of the school of Paolo Veronese, in the Museum of Rennes in France.

No. **546.** *Danäe and the Golden Rain.* Gallery III.

1 ft. *h.* by 1 ft. 5 in. *w.*

A Bolognese copy (possibly by Francesco Albani) of Titian's great work painted at Rome in 1545, and now in the Naples Gallery.

TROY (JEAN-FRANÇOIS DE).

French School. Born at Paris in 1679. Died at Rome on the 24th January, 1752. Pupil of his father, the portrait-painter François de Troy. He went to Italy at the age of twenty, and remained there until 1706. He was received by the Académie Royale on the 28th July, 1708, and was in 1719 appointed professor. To the year 1727 belong his rivalry with Le Moine—another master of monumental decoration—and the competition in which he divided the prize with his rival. In 1728 he decorated the apartments of the financier Samuel Bernard, and in the succeeding year completed thirty-six compositions for the hôtel of M. de la Live. Finding that the art of Watteau and the other

painters of *Fêtes Galantes* was more and more gaining ground, De Troy boldly and successfully cast aside the ideals of the age of Louis Quatorze, and adopted the new style, producing in it such charming things as the "Déjeuner d'Huîtres" of the Condé Museum at Chantilly, "La Surprise," in the Jones collection at the Victoria and Albert Museum, and the "Conversation Galante" in the Palace of Sans Souci, near Potsdam. He took part in the decoration, in this style, of the *Petits Cabinets* in the Palace of Versailles. In 1738 De Troy was appointed Director of the Académie de France at Rome. Among his most considerable achievements are oil paintings executed as the designs for two great series of Gobelins tapestries, "The History of Queen Esther" and "The History of Medea and Jason.' Those for the former series were exhibited at the Salons of 1737, 1738, 1740, and 1742; those for the latter at the Salon of 1748. Admirably preserved sets of these tapestries exist in the state apartments at Windsor Castle. An absolutely complete set of the "Medea and Jason" series is owned by Lord Burton. The Académie de France at Rome has a perfect set of the "History of Queen Esther," and another set, very finely preserved, is in the Museum of the Arazzi at Florence. De Troy, thinking that he had causes of complaint against the court, demanded his recall, which, to his great surprise and disgust, was conceded. When he was reluctantly making preparations for leaving Rome he was overtaken by an illness, to which he succumbed. Important works by De Troy, other than those above mentioned, are to be found in the Louvre, the provincial museums of Angers and Nancy, and the Hermitage of St. Petersburg. His portrait, by himself, is in the Painters' Gallery at the Uffizi, where it hangs as a pendant to that of his father, the portrait-painter, François de Troy.

No. 463. *The Hunt Breakfast* ("Un Déjeuner de Chasse"). Gallery XX.

1 ft. 9¼ in. *h.* by 1 ft. 5¼ in. *w.*

Signed: *Detroy.*

Exhibited under the above title at the Salon of 1737.

No. 470. *The Stag at Bay* ("La Mort d' un Cerf"). " "

1 ft. 9¼ in. *h.* by 1 ft. 5¼ in. *w.*

Signed: *De Troy.*

Exhibited with No. 463 as above.

TROYON (Constant).

French School. Born at Sèvres in 1810. Died at Paris in 1865. He entered the porcelain factory of his native town,

Sèvres, in 1817, and there received some lessons from Riocreux. In the course of his wanderings in search of landscape motives, he met Roqueplan, who gave him valuable advice and assisted in the development of his art. He first exhibited at the Salon in 1833. Taking up his quarters in the year 1842 in Paris, he found himself in the midst of a brilliant group of landscape painters, forming a school whose achievements have not been surpassed even by those of the Dutch masters of the seventeenth century. Among these were Decamps, Rousseau, Jules Dupré, Millet, Daubigny, Diaz, Huet, François, and Harpignies. Troyon began his career as a landscape painter pure and simple, but, after studying Paul Potter's works, developed, from the year 1848 onwards, an unsuspected capacity for cattle painting. It is in the combination of cattle with landscape, so as to make an integral whole, in which the one element of the picture cannot be conceived of without the other, that Troyon is without a superior. In this respect he surpasses Paul Potter, while the Dutch master is immeasurably his superior in the individualisation, and what may be called the dramatic characterisation, of cattle and domestic animals. A comparison of the two eminent painters in the same class of subject can be made in the galleries of Hertford House. Two of Troyon's masterpieces are the "Vallée de la Touoque," formerly in the Goldschmidt collection, and the "Boeufs se rendant au Labour" (1855), in the Louvre.

No. **344.** *Watering Cattle.* Gallery XV.

3 ft. 11½ in. *h.* by 5 ft. 3½ in. *w.*

Signed: *C. Troyon.* Above this signature appears another faintly brushed in green.

No. **359.** *Cattle in Stormy Weather.* " "

1 ft. 3½ in. *h.* by 1 ft. 10½ in. *w.*

Signed: *C. Troyon, 1857.*

TURNER (JOSEPH MALLORD WILLIAM), **R.A.**

British School. Born on the 23rd April, 1775, in Maiden Lane, Covent Garden. Died at Chelsea on the 19th December, 1851. Turner was the friend and fellow-student of Girtin, the water colour painter, and owed much to the example of John Robert Cozens. He profited greatly by the opportunities afforded for copying a collection of drawings in the possession of Dr. Munro, of the Adelphi. Turner became a Royal Academy studen

in 1789, he was elected an A.R.A. in 1799, and in 1802 became a full R.A. In that year he visited France and Switzerland. In 1807 he began to publish his "Liber Studiorum," a series of designs in mezzotint and etching, done in emulation of Claude Lorrain's "Liber Veritatis," though not with the object, fulfilled by the last-named series, of authenticating pictures already painted. In 1812 Turner built himself a house, 47, Queen Anne Street, in which he had a gallery where for many years he exhibited a selection of his pictures. He visited Italy three times: in 1819, in 1829, and again about 1840. He died unmarried under an assumed name in an obscure lodging at Chelsea, and was buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul's Cathedral. His large fortune, both in pictures and funded property, he bequeathed to his country: the finished pictures being given to the nation, on condition that the Government should provide suitable accommodation for them within ten years; the funded property going towards the establishment of an institution for the benefit of decayed artists. Ruskin divides Turner's career, irrespective of his student's days, into five periods. The first comprises, according to him, the years between 1800 and 1810; the second those between 1810 and 1820; the third those between 1820 and 1830; the fourth those between 1830 and 1840; the fifth and last period those between 1840 and 1850. For general purposes, however, the career may be divided into three great styles. The first period is one of careful notation of natural fact, of sombre grandeur, of dignity and reserve. The second period shows the master interpreting, still with well-restrained emotion, the beauties of his native country, as well as of Switzerland and Italy, indulging on occasion in the highest finish, and greatly developing his power and variety as a colourist. To this phase of his art belongs the brilliant yet mistaken imitation, or emulation, of Claude Lorrain, in such works as the "Dido building Carthage," and other similar canvases in the National Gallery and elsewhere. In the third and greatest period we find him rising to heights hardly attained by any other landscape-painter, and standing alone in the lyrical interpretation of nature, in the conception and realisation of dream-visions as sad and awe-inspiring as they are radiantly beautiful. It is not safe to judge this period of Turner's career exclusively from the oil paintings, as even the greatest of these have been to a certain extent impaired by a process of disintegration resulting from the hazardous experiments of his technique. An exception is constituted however, by the wonderfully fresh and brilliant series of paintings and studies in oils belonging to the National Gallery, and now for the first time displayed in the section of British Art at Millbank. Nevertheless, the finest of the water-colours afford on the whole the most complete illustration of what he attempted and achieved in this the greatest phase of his wonderful career.

No. 651. *Woodcock Shooting; with the Portrait of Sir H. Pilkington.* Gallery XXII.

11 in. *h.* by 1 ft. 3½ in. *w.*

Signed · *J. M. W.Turner, R.A., 1813.*

This and the three following drawings belong to the earlier middle period.

No. 654. *Scarborough Castle: Boys Crab-fishing.* " "

11 in. *h.* by 1 ft. 3½ in. *w.*

Signed: *J. M. Turner, R.A., 1809.*

No. 661. *Mowbray Lodge, Ripon, Yorkshire.* " "

10¾ in. *h.* by 1 ft. 3½ in. *w.*

Signed: — *M. Turner, R.A.*, (the first initials partly obscured).

No. 664. *Grouse Shooting; with the Portrait of the Artist.* (The dogs by George Stubbs, R.A.) " "

10¾ in. *h.* by 1 ft. 3½ in. *w.*

UMBRIAN SCHOOL (Late 15th or Early 16th Century).

No. 540. *The Virgin* (fragment of an "Annunciation").—Fresco. Gallery III.

1 ft. 11 in. *h.* by 1 ft. 10¼ in. *w.*

This fragment is by a Perugian artist of the last years of the XV. or first of the XVI Century, influenced, apparently, both by Perugino and Pinturicchio.

VELAZQUEZ (Diego Velazquez de Silva, known as Velazquez).

Spanish School. Born at Seville and baptized there on the 6th June, 1599. Died at Madrid on the 7th August, 1660. Pupil of Francisco Herrera, the Elder, at Seville, and then of Francisco Pacheco in the same city; further developed under the influence of El Greco's pupil Luis Tristan, and, as it is said, also of Ribera. The latter master had, however, left Spain in his youth, and in the early time of his younger contemporary his pictures could not have been common at Seville. Velazquez, who had married Pacheco's daughter Juana, paid a visit in 1622 to Madrid. He was invited to return to the capital by the Count-Duke of Oliváres, and by him pre-

sented to Philip IV., then a young man of something less than his own age. The king very soon afterwards appointed him Court Painter. In 1629 Velazquez paid his first visit to Italy, spending a year in Rome and some time in Naples. His style was developed, but not in any sense radically altered, by the contemplation and study of the great Italian masters. A second journey to Italy was undertaken in 1648, and it is to this period that belongs the wonderful portrait of Pope Innocent X. now in the Panfili-Doria Palace at Rome, a superb study for the head of which exists in the Hermitage at St. Petersburg. On his return the King created Velazquez *Aposentador Mayor* or quarter-master, and conferred upon him the cross of Sant' Iago. In execution of the duties belonging to this onerous office, he followed the King to Irun in 1660, on the occasion of the marriage of Louis XIV. with Philip's daughter, the Infanta Maria Theresa, and it is in consequence of his exertions on this occasion that he was seized with the sickness which, on his return to Madrid, proved mortal. In a Gobelins tapestry, of the set illustrating the Life of Louis Quartorze, designed by Lebrun, with a representation of the marriage ceremony, and showing the two monarchs with their courtiers grouped opposite each other, Velazquez is depicted in the suite of Philip. Other portraits of the master by himself are : The full-face picture in the Gallery of the Capitol at Rome ; the often repeated head, of which the original is in the Museum of Valencia ; a prominent figure in "Las Lanzas" ; and the well-known portrait in "Las Meninas." The first phase of the great Spanish master's art is one of naïve and unaspiring realism. It is represented by the "Aguador" and another similar work at Apsley House, and by canvases in the Prado, the National Gallery, the Hermitage, and the collection of Sir Frederick Cook. The masterpiece of the second manner, which may be taken to end with the second Italian journey, is "Las Lanzas" or "The Surrender of Breda," in the Prado Gallery ; and to this time belong also the magnificent equestrian portraits of Philip IV., Don Baltásar Carlos, and the Conde-Duque de Oliváres, in the same place. The last and greatest manner is illustrated by such world-famous pieces as "Las Meninas" ("The Maids of Honour"), "Las Hilanderas" ("The Carpet Manufactory of Santa Isabel de Madrid"), the "Venus," the "Æsopus," and the "Menippus." Velazquez, if not the greatest genius or the most various artist of all time, is the greatest master of the brush that the world has seen. In inventiveness and authority of design in modes the most unconventional and the most personal to the artist ; in force, directness, and concision of representation ; in supreme certainty and accomplishment of execution, he is without a rival. His prosaic surroundings, and his mode of life at a Court in which a freezing etiquette reigned supreme

to the extinction of dignity and charm, compelled him, in the majority of instances, to confine his art within certain rigidly fixed boundaries. Even in portraiture he is absolutely reserved and objective, and only on some few exceptional occasions colours his wonderful presentments with full human warmth and vivacity. To the regions of the imagination in which the greatest of the Italian masters dwelt, to the highest phases of sacred art, in which they had shown themselves supreme, he but seldom aspired, and never with complete success. The Museum of the Prado at Madrid contains the most important masterpieces of Velazquez, and it is there alone that his art can be completely studied and understood. The Imperial Gallery at Vienna comes next, with a very fine group of royal portraits from his brush. The National Gallery, the Wallace Collection, the Dresden Gallery, the Louvre, the Munich Gallery, the Berlin Gallery, the Staedel Institut at Frankfurt, the Pitti Palace, the Museum of the Capitol, the Estense Gallery at Modena, and the Hermitage of St. Petersburg possess striking examples of his art. Among the relatively few great works by Velazquez to be found in private collections may be mentioned the "Innocent X." in the Doria Palace at Rome; the "Portrait of an Unknown Gentleman" at Apsley House; the "Philip IV." and "Conde Duque de Oliváres" at Dorchester House; the "Femme à l'Eventail" in the Wallace Collection; and the closely related "Lady in the Mantilla," in the Duke of Devonshire's Collection at Devonshire House. The "Head of a Girl," formerly in the Rodolphe Kann Collection is now in that of Mrs. Huntington at New York. The "Venus with the Mirror" formerly in the Morritt Collection at Rokeby Park, was in 1906 purchased by the National Art-Collections Fund and presented to the National Gallery.

No. 4. *Portrait of Don Baltasar Carlos, Infante of Spain.* (By Juan Bautista del Mazo, after Velazquez.) Gallery XVI.

4 ft. 10 in. *h.* by 3 ft. 5½ in. *w.*

This picture is a slightly larger repetition of the painting by Velazquez, No. 616 in the Imperial Gallery at Vienna. It is probably by Juan Bautista del Mazo, the pupil and son-in-law of the master.

No. 6. *Don Baltasar Carlos in the Riding School.* " "

4 ft. 3½ in. *h.* by 3 ft. 4 in. *w.*

A somewhat similar but rather more elaborate design by Velazquez—materially different, however, in the figures, the

working out, and the general tonality—is in the collection of the Duke of Westminster at Grosvenor House. Both canvases would appear to be designs for a larger work never carried out.

No. **12.** *Don Baltasar Carlos in Infancy.* Gallery XVI.

3 ft. 10 in. *h.* by 3 ft. 1½ in. *w.*

This portrait closely resembles that of the same baby prince in the picture by Velazquez, "Don Baltasar Carlos with his Dwarf," formerly in the gallery of the Earl of Carlisle at Castle Howard, and now in the Municipal Museum of Boston, U.S.A. In that picture the child is a little younger and decidedly more robust, while the dress, laced with gold, is altogether different. In the present example, the dark-green curtain, one tassel, and the cushion have been painted by a hand less skilful than of Velazquez—probably that of an assistant. In the Boston picture the gold-laced costume of the child and some other details would appear to be attributable to the same hand.

No. **70.** *A Boar Hunt.* (Ascribed to Velazquez.) Gallery XVI.

2 ft. 2¼ in. *h.* by 3 ft. 7 in. *w.*

This does not appear to be, as is often assumed, a preliminary study for the "Boar Hunt" No. 197 in the National Gallery. It represents the same space in the forest region enclosed for the royal sport, but shows a much less animated composition, of which only the left half and the landscape agree precisely with that of the National Gallery picture. The hand, practised as it is, can hardly be that of the master himself, as we see it in the much injured but authentic and admirable canvas of the National Gallery. Moreover the picture in the Wallace Collection suggests a reduced and simplified replica rather than a spontaneous sketch for a larger work.

No. **88.** *Portrait of a Spanish Lady* ("La Femme à l'Eventail"). Gallery XVI.

3 ft. ¼ in. *h.* by 2 ft. 3 in. *w.*

One of the very few extant portraits by Velazquez presenting a lady of the class outside the restricted circle of the Spanish Court. The same lady is presented in the wonderful sketch-portrait, "The Lady in the Mantilla," in the collection of the Duke of Devonshire. That piece, though materially different in design and shape, may well have been a preliminary study from the life for the less living and momentary but more artistically concentrated, the more strongly and subtly characterised portrait in the Wallace Collection.

From the Lucien Bonaparte and Aguado Collections.

No. **100.** *Portrait of the Infanta Margarita Maria.* (Ascribed to Velazquez.) Gallery XVI.

On canvas, 2 ft. 3½ in. *h.* by 1 ft. 9½ in. *w.*

One of numerous repetitions. The type most nearly approached here is that of the full-lengths in the Imperial Gallery of Vienna and the Staedel Institut at Frankfurt-am-Main, of which the former must rank as the first and best original.

No. **106.** *Equestrian Portrait of Philip IV., of Spain,* after Velazquez. Gallery XVII.

2 ft. 2 in. *h.* by 1 ft. 10¾ in. *w.*

The copy on a much reduced scale, by a contemporary painter, of the life-size equestrian portrait No. 1066 in the Gallery of the Prado.

No. **109.** *Equestrian Portrait of the Count-Duke of Olivares,* after Velazquez. " "

2 ft. 1½ in. *h.* by 1 ft. 10½ in. *w.*

The copy (as above) of the life-size equestrian portrait No. 1069 in the Gallery of the Prado.

VELDE (ADRIAEN VAN DE).

Dutch School. Born at Amsterdam in 1635 or 1636 ; died there on the 21st January, 1672. Pupil of his father, the marine painter, William van de Velde, the Elder, at Amsterdam, and afterwards of Jan Wijnants and Philips Wouwerman at Haarlem. Further developed under the influence of Paul Potter. Adriaen van de Velde practised his art chiefly at Amsterdam. Notwithstanding a certain element of coldness and over-deliberation in his execution, he was one of the most accomplished painters of landscape, cattle, and figures that Holland produced during the great period of the 17th century. In small pieces his art is of the subtlest in the suggestion of atmospheric gradations ; in vast canvases such as those in the Wallace Collection and the FitzWilliam Museum at Cambridge, he appears relatively frigid and hard. Adriaen van de Velde painted figures in the pictures of Jacob van Ruysdael, Hobbema, Van der Heyden, Hackaert, and others.

No. **80.** *The Departure of Jacob into Egypt.* Gallery XVI.

4 ft. 4½ in. *h.* by 5 ft. 10½ in. *w.*

Signed : *A. (de ?) Velde f. 1663.*

No. **199.** *Noonday Rest.* " XIV.

1 ft. *h.* by 1 ft. 4 in. *w.*

VELDE (WILLEM VAN DE), the Younger.

Dutch School. Born at Amsterdam in 1633. Died at Greenwich on the 6th April, 1707. Pupil of his father, Willem van de Velde, the Elder, and of Simon de Vlieger. The younger of the two marine painters of this name was up to 1677, and again temporarily in 1686, at Amsterdam. After 1677 both father and son were established in England in the service of the English Crown; to each of them being granted a pension of £100 per annum—to the father "for taking and making draughts of sea-fights," to the son for "putting the said draughts into colours." Both lived at Greenwich, the father dying there in 1693, the son in 1707. The father executed a great number of pen-and-ink drawings, of which some are in the Rijksmuseum at Amsterdam; but no painting has hitherto been recognised with certainty as his. The younger Van de Velde, though he does not equal Van de Cappelle in breadth and delicacy of aërial effect or in poetic charm, is remarkable for the accuracy of his draughtsmanship and the authority of his composition, and very happy too, notwithstanding a characteristic hardness, in the notation of atmospheric conditions: especially in the rendering of masses of white sunlit cloud hanging heavy in skies of pale blue, and of white smoke showing whiter and colder still against clouds of chill grey.

No. **77.** *A Naval Engagement.* Gallery XVI.
2 ft. 9½ in. *h.* by 3 ft. 6½ in. *w.*

No. **137.** *Shipping in a Calm* ("Le Coup de Canon"). „ XVII.
5 ft. 6 in. *h.* by 7 ft. 7 in. *w.*

No. **143.** *A Coast Scene with Fishing Boats.* „ XIV.
1 ft. ¼ in. *h.* by 1 ft. 2¼ in. *w.*

No. **145.** *Ships in a Calm.* „ „
1 ft. ½ in. *h.* by 1 ft. 2 in. *w.*

No. **194.** *The Embarkation of William, Prince of Orange.* „ „
1 ft. 7 in. *h.* by 1 ft. 10¼ in. *w.*

No. **215.** *Ships in a Breeze.* „ XIII.
1 ft. 4 in. *h.* by 1 ft. 9½ in. *w.*

No. **221.** *A Coast Scene with Shipping* „ „
1 ft. 2¾ in. *h.* by 1 ft. 7½ in. *w.*

No. **246.** *Landing from Ships of War.* Gallery XIII.
1 ft. 11¼ in. *h.* by 2 ft. 5¼ in. *w.*

VENETIAN SCHOOL (EARLY 16TH CENTURY).

No. **19.** *Venus disarming Cupid.* Gallery XVI.
3 ft. 7¼ in. *h.* by 3 ft. *w.*

Formerly in the Orleans Gallery as a Giorgione, and then engraved by De Longueil and L. M. Halbou. Sold in 1834 with the collection of Charles O'Neil, Esq., under the same description for the price of 90 guineas.

This picture was formerly classed in the Wallace Collection—as it had been in the Orleans Gallery—as by Giorgione. It stands midway in style between that master and Titian in his Giorgionesque phase. But with all the richness and beauty of the characteristically Venetian colour and the suavity, the noble simplicity of the design, it is too weak in the construction of the figures, and—especially in the landscape—too empty in execution, to be by either the one or the other of these great masters. The Venus, the Cupid, and the landscape-background approximate more closely in type to the productions of Titian in his Giorgionesque style than to the best authenticated works of Giorgione.

VERBOECKHOVEN (EUGÈNE-JOSEPH).

Belgian School. Born at Warneton, in West Flanders, on the 8th June, 1799. Died at Brussels on the 19th January, 1881. Pupil of his father, Barthélemy Verboeckhoven. Painted chiefly sheep and cattle, but also on occasion other animals, and landscapes.

No. **622.** *Sheep and Cows.* Gallery X.
1 ft. 4 in. *h.* by 1 ft. 9¼ in. *w.*

VERNET (CLAUDE-JOSEPH).

French School. Born at Avignon on the 14th August, 1714. Died in Paris, at his studio in the Louvre, on the 3rd December, 1789.

Pupil of his father, Antoine Vernet, and of the Roman painter, Bernardino Fergioni. Joseph Vernet set out at the age of 18 for Italy, and then seeing the sea for the first time experienced a profound artistic emotion, which revealed to him his true vocation in painting. At Rome he studied the ruins and landscapes in the environs of the Eternal City, as well as the manners and costumes of the higher and lower class, of which in his Italian landscapes he gave very spirited representations. Soon the "Tempests," the "Calms," the "Moonlight Scenes," which were the outcome of these studies became the fashion in Rome. He was recalled to France after an absence of 20 years, and arrived in Paris in 1753. He was received at the Académie Royale on the 23rd August of that same year. Shortly afterwards the King gave him the order to paint the celebrated series of marine pictures, "Les Ports de France," which occupied him during a period of nine years. The principal canvases of this series are now in the Louvre.

No. **135.** *Rocky Coast, with Shipping in a Storm.* Gallery XVII.
2 ft. 9¾ in. *h.* by 4 ft. 5½ in. *w.*
Signed: *J. Vernet, f. 1754.*
A "Coast Scene," by Joseph Vernet, very similar in design to this work, but of colossal dimensions, is in the collection of Lord Leconfield at Petworth House.

No. **480.** *A River Scene.* „ XX.
2 ft. ⅛ in. *h.* by 3 ft. 1½ in. *w.*
Signed: *J. Vernet.*

VERNET (ÉMILE-JEAN-HORACE, called Horace Vernet).

French School. Son of Carle and grandson of Joseph Vernet. Born in Paris, at his father's studio in the Louvre, in 1789; died in the same city on the 17th January, 1863. Horace Vernet's career was one of extraordinary brilliancy and material success, both artistically and socially. He had at first identified himself with the Bonapartist régime and the spirit of the Revolution, but afterwards became the special protégé of the Orleans branch of the French Royal Family. In 1828 he was appointed Director of the Académie de France at Rome, and remained there until 1834. He then paid a visit to Algeria. Versailles having been converted in 1833, by decree of Louis-Philippe, into an historical museum, that monarch confided to Horace Vernet in connection with it many gigantic tasks, including the execution of vast canvases representing the battles of Jena, Friedland, and Wagram. He next proceeded, by invitation of the Czar, to Russia,

and then, returning to France, was in 1837 sent officially to Algiers to obtain material for illustrating the series of battles which culminated in the taking of Constantine. The "Prise de la Smala" (1844) of the Versailles Gallery, one of the most colossal canvases ever carried out by a single painter, was among the pictures produced as the result of this visit. Biblical scenes, of which there are examples in this collection, were treated by Vernet in the modern spirit and in the modern Arab costume, a practice which he defended before the Academy with the aid of evidence gathered during his residence in the East and in Africa. During the last period of his career Vernet began to feel himself at a disadvantage in the competition with his younger and more gifted contemporaries. In these years he painted, among other things, scenes of the Crimean War, including the "Battle of the Alma." Horace Vernet was, as a painter, capable, various, and indefatigable, but never inspired with the lyrical enthusiasm of the Romanticists or with the passion for truth that distinguished the realists of the higher type who grew up in the later years of his career. His chief rewards were reaped during his life-time. Posterity has only partially ratified the verdict of his contemporaries. The Museum of Versailles contains Horace Vernet's vastest and most important works. Of the smaller compositions, the Wallace Collection has the most complete and varied series.

No. 277. *A Roman Herdsman Driving Cattle.* Gallery XV.

2 ft. 10 in. *h.* by 4 ft. 3½ in. *w.*

Signed: *H. Vernet, Rome, 1829.*

No. 280. *The Arab Tale Teller.* " "

3 ft. 2½ in. *h.* by 4 ft. 5½ in. *w.*

Signed: *Horace Vernet, Rome, 1832.*

No. 336. *An Eastern Trader.* " "

10½ in. *h.* by 8 in. *w.*

No. 346. *Judah and Tamar.* " "

4 ft. 2½ in. *h.* by 3 ft. 2 in. *w.*

Signed: *H^ce. Vernet, Malte, 1840.*

No. 349. *Joseph's Coat.* " "

4 ft. 6 in. *h.* by 3 ft. 3½ in. *w.*

Signed: *H^ce Vernet, Afrique, 1853.*

No. 367. *A Sentinel.* Gallery XV.
2 ft. 1½ in. *h.* by 1 ft. 9 in. *w.*
Signed : *H. Vernet.*

No. 368. *A Moorish Chief.* " "
2 ft. 1 in. *h.* by 1 ft. 9 in. *w.*

No. 570. *Soldiers Playing at Cards.* " IX.
1 ft. 1⅝ in. *h.* by 1 ft. 4 in. *w.*

No. 572. *The Emperor Napoleon I. Reviewing Troops at the Tuileries.* " "
2 ft. ½ in. *h.* by 3 ft. ¾ in. *w.*
Signed : *H. V.*

No. 575. *The Apotheosis of Napoleon.* " "
1 ft. 8½ in. *h.* by 2 ft. 7 in. *w.*

No. 577. *The Brigand Betrayed.* " "
1 ft. 9 in. *h.* by 2 ft. 1½ in. *w.*

No. 582. *The Veteran at Home.* " "
1 ft. 5½ in. *h.* by 1 ft. 2½ in. *w.*
Signed : *H. Vernet, 1823.*

No. 584. *Arabs Travelling in the Desert.* " "
1 ft. 6½ in. *h.* by 1 ft. 10½ in. *w.*
Signed : *H. Vernet, 1843.*

No. 585. *The Lion Hunt.* " "
1 ft. 9½ in. *h.* by 2 ft. 7½ in. *w.*
Signed : *H. Vernet, 1836.*

No. 593. *A Bashi-Bazouk.* " X.
1 ft. 9½ in. *h.* by 1 ft. 6 in. *w.*

No. 598. *Peace and War.* " "
1 ft. 9½ in. *h.* by 1 ft. 6 in. *w.*

No. **606.** *Allan McAulay* (?) — Gallery X.
2 ft. 1 in. *h.* by 1 ft. 8½ in. *w.*

No. **607.** *The Dog of the Regiment Wounded.* — " "
1 ft. 8¾ in. *h.* by 2 ft. ¾ in. *w.*
Signed: *H. Vernet, 1819.*

No. **608.** *The Sportsman.* — " "
1 ft. 6 in. *h.* by 1 ft. 11¼ in. *w.*

No. **610.** *A Lady Hawking.* — " "
1 ft. 11½ in. *h.* by 1 ft. 7 in. *w.*

No. **613.** *The Dead Trumpeter.* — " "
1 ft. 8¼ in. *h.* by 2 ft. 1 in. *w.*

No. **614.** *The Quarry.* — " "
1 ft. 6 in. *h.* by 1 ft. 11¼ in. *w.*

No. **619.** *The Duke of Nemours Entering Constantine.* — " "
10 in. *h.* by 7 in. *w.*

No. **719.** *A Charge of Cuirassiers.*—Water-colour. — " XXI.
9 in. *h.* by 1 ft. ⅝ in. *w.*

No. **724.** *Heron Shooting.*—Water-colour. — " "
7⅝ in. *h.* by 10⅛ in. *w.*
Signed: *H. Vernet.*

No. **728.** *On the March.*—Water-colour. — Between Galleries XX. and XXI.
7½ in. *h.* by 5 in. *w.*
Signed: *H. Vernet, 1823.*

No. **729.** *The Soldier's Grave.*—Water-colour. — " "
4½ in. *h.* by 3¾ in. *w.*

No. **740.** *A Sportsman.*—Water-colour. — " "
8½ in. *h.* by 4⅞ in. *w.*

No. **741.** *A Drummer.*—Water-colour. Between Galleries XX. and XXI.
3 in. *h.* by 2 in. *w.*
Signed: *H. Vernet.*

No. **743** *Soldiers Firing.*—Water-colour. " "
2⅞ in. *h.* by 2 in. *w.*
Signed: *H. V.*

VOS (CORNELIS DE).

Flemish School. Born at Hulst about 1585. Died at Antwerp on the 9th May 1651. Pupil of David Remeeus. Cornelis de Vos practised chiefly at Antwerp, where he was received into the Guild of Painters in 1608. He acquired great reputation as a portrait-painter, even by the side of Rubens and Van Dyck. Although, like all the Flemish artists of the same epoch, he came within the circle of influence of the former great master, he maintained more of independence than any other contemporary Fleming. His portraiture is strong, sober, concentrated, objective, and withal full of vitality and character, while that of Rubens is demonstrative, passionate, and unconsciously subjective. We must not, however, in the works of Vos look for the pictorial splendour or the decorative attractiveness of the chief of the school. The most characteristic canvases of De Vos are to be found in the public galleries of Brussels, Antwerp, Munich, Brunswick, Berlin, St. Petersburg, and Frankfort-on-the-Main. He is at present unrepresented in the National Gallery.

No. **18.** *Portrait of a Flemish Gentleman.* Gallery XVI.
Panel. 3 ft. 11 in. *h.* by 3 ft. *w.*

No. **22.** *Portrait of a Flemish Lady.* " "
Panel. 4 ft. *h.* by 3 ft. *w.*

WATTEAU (ANTOINE).

French School. Born at Valenciennes in 1684. Died at Nogent, near Vincennes, on the 18th July, 1721. Pupil first of an obscure painter at Valenciennes, then of Métayer, and afterwards of Claude Gillot: Watteau, on leaving Métayer, entered the service of a manufacturer of coarse daubs destined for the provinces and for exportation. His particular task was to repeat constantly a "Saint Nicolas," which he got to know by heart.

He next entered the studio of Claude Gillot, a painter, designer, and draughtsman of a sprightly and original fancy, and himself an innovator. It was the example of this artist which directed his attention to the scenes of the Italian comedy and to schemes of fanciful and brilliant decoration. According to Caylus, Gillot and Watteau parted on bad terms. Watteau found a new home with Claude Audran, the Keeper of the Luxembourg, and one of the first decorative draughtsmen of his day. There he had great opportunities for the study of Rubens, whose art, dissimilar as it was to his in its essence, exercised a great and enduring influence upon that of the Valenciennes painter. The beautiful gardens of the Luxembourg, less formal than those of the other royal palaces, left a deep impress on Watteau's landscape art. His two earliest extant paintings are supposed to be the "Départ de Troupe" (or "Recrue Allant Joindre le Régiment") and the "Halte d'Armee." These were the first of a series of military pictures on a small scale. Nevertheless, such genre pieces, based entirely on Flemish models, as the "Boors Rejoicing" (or "La Vraie Gaiété") in the collection of Sir Charles Tennant, and the "Laveuse de Vaisselle" in the Municipal Gallery at Strassburg, may well belong to at least as early a period. He is already himself in a remarkable group of works with numerous small figures which belong to his early but by no means to his earliest time. These are the "Accordée de Village" (different versions in the Soane Gallery and the collection of Mr. Alfred de Rothschild), the "Mariée de Village (Potsdam)," the "Signature du Contrat" (Arenberg Collection at Brussels), and the "Wedding Festivities," recently added to the National Gallery of Ireland. On his return from a journey to Valenciennes the artist took up his abode with Sirois, the dealer. In 1712 he came in contact with Crozat, and enjoyed unrivalled opportunities for the study of his great collection of paintings and drawings by old masters. It was then that Watteau made acquaintance with the Venetian masters of the sixteenth century, and with their example before him, completely developed the finer and more poetic side of his art. If in his colour-schemes and the general arrangement of his pictures he owes much to Paolo Veronese, his mode of conception shows a natural affinity to that of Giorgione and the painters of his immediate group. There are to be detected throughout his life-work, from this point onwards, traces of the direct influence of this collection of paintings and drawings upon his development. He became himself, in his studies from nature, executed very frequently in three chalks, the greatest and most expressive draughtsman of the eighteenth century. He was received by the Académie Royale on the 28th August, 1717, the work presented and accepted on that occasion being the famous "Embarquement pour l'Ile de Cythère," now in the Louvre, and of which

a more finished and elaborate but less charming version exists in the Royal Palace at Berlin. Watteau, whose health had never been robust, developed at this period a restlessness and irritability peculiar to the phthisical temperament. He left Sirois and set up house with a new friend, the artist Nicolas Wleughels. On the 3rd September, 1720, we find him writing to his patron, M. de Julienne, with regard to the "Rendez-Vous de Chasse" in this collection, the canvas of which, in order to satisfy the requirements of Madame de Julienne, he finds himself compelled to enlarge on the right side. A little later on, in this same year, he passed over to England, hoping thus to remedy the disordered state of his affairs. The climate of London had, as it would appear, a disastrous effect on his already shattered constitution. Returning some time before the beginning of February, 1721 (see Lady Dilke: "French Painters of the 18th Century"), he took up his quarters with his faithful friend, Gersaint. It was then that as a pictorial exercise he painted that incomparably brilliant improvisation, the "Enseigne de Gersaint," which is now, in two separate sections, preserved in the Royal Palace at Berlin. Watteau, becoming more and more restless, left his kind host, and settled down in a lodging at Nogent, near Vincennes, procured for him by the Abbé Haranger, Canon of Saint Germain l'Auxerrois. Here he expired in the arms of his devoted friend, Gersaint, on the 18th July, 1721. One of the last pieces upon which he was engaged was a "Christ on the Cross surrounded by Angels." His little fortune of 9,000 livres was divided among his four dearest friends, M. de Jullienne, l'Abbe Haranger, Henin, and Gersaint. A noble record of the artist's life-work was published in 1734, by M. de Jullienne, in the shape of a colossal *Recueil* in two magnificent volumes under the title "L'Oeuvre d'Antoine Watteau, Peintre du Roi en son Académie Royale de Peinture et Sculpture. Gravé d'aprés ses tableaux et dessins originaux tirés du Cabinet du Roi et des plus curieux de l'Europe. Par les soins de M. de Julienne." The engravers were Tardieu, B. Audran, C. N. Cochin, Thomassin, Thomassin fils, Laurent Cars, De Larmessin, Le Bas, Lépicié, Aveline, Aubert, T. M. Liotard, and others. This work contains, in addition to a great series of well-known things, reproductions of a considerable number of paintings which have either perished or have hitherto remained unrecognised. Watteau was not only the inventor and the head of the charming school of painters of *Fêtes Galantes*, and the most exquisite colourist among the French artists of the eighteenth century. He was the true poet-painter whose temperament unconsciously coloured all that he produced, transfiguring by the magic of the imagination the elegant frivolities of his time and country into shadowy dreams of amorous dalliance, the very gaiety of which is tempered by an atmosphere of melancholy and remoteness. The most characteristic examples of

his work are to be found in the Museum and the Royal Palace of Berlin, and the Palaces in and near Potsdam; in the Louvre and the Musée Condé at Chantilly; in the Wallace Collection; in the Hermitage and the Imperial Palaces at St. Petersburg; in the Dresden Gallery; the Prado at Madrid; the Uffizi, the Dulwich Gallery, the National Gallery of Scotland; the National Gallery of Ireland; and some private collections in France, Belgium, and England. Among these last may be cited those of the late M. Camille Groult, of Baroness Alphonse de Rothschild, and Baron Edmond de Rothschild, in Paris; those of the Earl of Northbrook, Mr. Alfred de Rothschild, Lord Leconfield, Lord Iveagh, Sir Julius Wernher, and Mr. Lionel Phillips, in England. The Arenberg Gallery in Brussels contains the elaborate early work "La Signature du Contrat de la Noce de Village." "Le Bain Chaud," and "Le Bain Froid," ascribed in the same collection to Watteau, are fine and unmistakable works by Pater.

No. **377.** *The Music Lesson* ("Pour nous prouver que cette belle"). Gallery XVIII.

Panel. 7 in. *h.* by 9 in. *w.*

Engraved by L. Surugue in 1719.

No. **381.** *Gilles and his Family* ("Sous un habit de Mezzetin" or "Le Concert de Famille"). " "

Panel. 10½ in. *h.* by 8 in. *w.*

Engraved by Thomassin fils. A drawing in *sanguine* for the heads of the two women is in the Print Room of the British Museum (Malcolm Collection).

No. **387.** *Harlequin and Columbine.* (Voulez-vous triompher des Belles"?). " "

Engraved by Thomassin in 1725.

Panel. 1 ft. 1½ in. *h.* by 18 in. *w.*

No. **389.** *The Champs Élysées* ("Les Champs-Elisées"). " "

Panel. 1 ft. ½ in. *h.* by 1 ft. 4½ in. *w.*

Engraved by N. Tardieu.

No. **391.** *Les Amusements Champêtres.* Gallery XVIII.

4 ft. 1½ in. *h.* by 6 ft. 2 in. *w.*

Collections of Cardinal Fesch (1845), and Duc de Morny (1865). A similar but not identical piece by Watteau has been engraved by B. Audran. This picture is a variation, on a much larger scale, and with important alterations, both in the design and the colour-scheme, of the "Champs Elysées" (No. **389**).

No. **395.** *The Fountain* ("La Cascade"). " "

1 ft. 5½ in. *h.* by 1 ft. 1½ in. *w.*

Engraved by G. Scotin, and etched, on a smaller scale, by Mercier.

No. **410.** *The Music Party* ("Les Charmes de la Vie"). " "

2 ft. 1½ in. *h.* by 3 ft. ½ in. *w.*

Engraved by P. Aveline. A variation of this subject by Watteau, with a wholly different setting and background, is known as "Le Concert." This is in the Sans Souci Palace near Potsdam.

No. **416.** *The Return from the Chase* ("Le Rendez-Vous de Chasse"). " "

4 ft. 1 in. *h.* by 6 ft. 1¼ in. *w.*

Engraved by Aubert. Painted for Watteau's patron, M. de Jullienne, in 1720 and 1721, and thus one of the latest works of the artist. Collections of Cardinal Fesch (1845), and Duc de Morny (1865).

No. **439.** *A Lady at her Toilet* ("La Toilette"). " XIX.

1 ft. 5¼ in. *h.* by 1 ft. 2¾ in. *w.*

Another piece of the same type by Watteau is "La Toilette du Matin" in the collection of the Vicomtesse de Courval.

WEENIX (Jan).

Dutch School. Born at Amsterdam in 1640; died there on the 20th September, 1719. Pupil of his father, Jan Baptist Weenix, and fellow pupil of his cousin, Melchior de Hondecoeter. His father died when he was twenty years old, but even then the younger artist had so entirely assimilated his style that his early works are often confused with those of Giovanni Battista. Jan Weenix, though he was domiciled at Amsterdam, was from 1664 to 1668 at Utrecht, and from 1702 to 1712 at Bensberg, near Düsseldorf, in the employment of Johann Wilhelm, Elector of the Palatinate. He had not the energy or the dramatic force shown by Melchior de Hondecoeter in the representation of live birds and their habits, but surpassed him in the finish as in the harmony of his decorative arrangements of dead game and still-life. His colour is somewhat less hot than that of the master just named. Jan Weenix preferred, as a rule, to represent dead game and birds, while Hondecoeter was at his best when he depicted the flutter and fury of the poultry yard in moments of battle or exceptional excitement. Jan Weenix also painted some portraits. The Wallace Collection contains an unsurpassed series of works by him. This is only approached by the series of twelve canvases in the Alte Pinakothek of Munich, which includes, however, his masterpiece—the vast group of dead stags and game, with a striking view, in the background, of the Château of Bensberg. This, with other canvases distributed over the same gallery, the gallery of Schleissheim, and that of Augsburg, belonged to the famous series of game-pieces and hunting scenes painted by the master between 1703 and 1712 for the Elector Palatine, for the decoration of his country-seat, Bensberg-on-the-Rhine. To complete this series, as well as other works, he made his headquarters up to 1716 at the court of the Elector at Düsseldorf. Jan Weenix is represented in almost all the European galleries, and especially (besides those already mentioned), in the Amsterdam and Hague Galleries, the Louvre, the Hermitage of St. Petersburg, the Dresden Gallery, the Cassel Gallery, the Imperial Gallery and the Academy of Fine Arts at Vienna, and the National Gallery.

No. **59.** *Flower Piece with Peacock.* Gallery XVI.
5 ft. 10½ in. *h.* by 5 ft. 5 in. *w.*

No. **62.** *White Cockatoo and other Birds.* " "
3 ft. 11½ in. *h.* by 3 ft. 7 in. *w.*

No. **67.** *Red Macaw and other Birds.* " "
3 ft. 11½ in. *h.* by 3 ft. 7½ in. *w.*

No. **87.** *Dead Game with Sporting Dog.* " "
5 ft. 2½ in. *h.* by 6 ft. 11 in. *w.*

No. **91.** *Dead Game.* Gallery XVI.
2 ft. 11 in. *h.* by 3 ft. 3 in. *w.*
Signed: *J. Weenix, f. 1691* (?)

No. **98.** *Dead Game and Small Birds.* " "
4 ft. 5½ in. *h.* by 5 ft. 7½ in. *w.*

No. **102.** *Flowers and Fruit.* " XVII.
4 ft. 1 in. *h.* by 3 ft. 4¾ in. *w.*
Signed: *J. Weenix, f. 1696.*

No. **103.** *Dead Game.* " "
4 ft. *h.* by 3 ft. 5¾ in. *w.*
Signed: *J. Weenix, f. 1717.*

No. **124.** *Dead Goose and Peacock.* " "
5 ft. 8 in. *h.* by 3 ft. 11 in. *w.*
Signed: *J. Weenix, f. 1718.*

No. **140.** *Dead Peacock and Game.* " "
3 ft. 9¼ in. *h.* by 3 ft. 2 in. *w.*
Signed: *J. Weenix, f. 1707.*

No. **141.** *Dead Hare and Still Life.* " "
3 ft. 10¾ in. *h.* by 3 ft. 2¼ in. *w.*
Signed: *J. Weenix, f. 1704.*

No. **142.** *Dead Game with Sporting Dog.* " "
4 ft. 10 in. *h.* by 4 ft. 1¼ in. *w.*

No. **174.** *Dead Hare and Still Life.* " XIV.
2 ft. 6½ in. *h.* by 2 ft. 1 in. *w.*

No. **182.** *Dead Hare and other Game.* " "
2 ft. 10½ in. *h.* by 2 ft. 3½ in. *w.*

No. **233.** *Dead Birds.* " XIII.
2 ft. *h.* by 1 ft. 6¾ in. *w.*

WEENIX (JAN BAPTIST, often, from his mode of signature, called Giovanni Battista Weenix).

Dutch School. Born at Amsterdam in 1621. Died at Ter Mey, near Utrecht in 1660. Pupil, first of Jan Micker, then of Abraham

Blomaert at Utrecht, and of Claes Moeyaert at Amsterdam. He visited Italy, and resided in that country between 1642 and 1646, chiefly at Rome. Returning to Amsterdam, he remained there until 1649, after which he fixed his residence definitively at Utrecht and at Ter Mey in its neighbourhood. Jan Baptist Weenix, while dwelling in Italy, studied especially the sea-coast and the people, the result of his observation being the stately scenes, half conventional, half real, of which good examples are to be found in the Wallace Collection. He painted also, in his later years, dead game as well as fruit and flowers, though the subjects of this class, properly to be ascribed to him, and not to his son, are less numerous than was formerly imagined. An example of this type is No. 1611 in the Rijksmuseum at Amsterdam. A "Poultry Yard among Ruins," signed by him, is No. 1620 in the Dresden Gallery. In the Episcopal Palace at Würzburg is a "Piece with Dead Game" by Giovanni Battista. An admirable toilet scene from his brush, entitled "A Lady at her Mirror," is in the Brussels Gallery.

No. **117.** *Coast Scene with Classic Ruins.* Gallery XVII.
2 ft. 8¼ in. *h.* by 3 ft. 6 in. *w.*
Signed: *Geo. Batta Weenix*, 1664.

No. **146.** *Coast Scene with Buildings.* ,, XIV.
11 in. *h.* by 9 in. *w.*

WERFF (ADRIAEN VAN DER).

Dutch School. Born at Kralingen, near Rotterdam, on the 21st January, 1659. Died at Rotterdam on the 12th November, 1722. Pupil of Eglon van der Neer. Van der Werff had his domicile at Rotterdam, but after 1696 was very frequently at Düsseldorf, as Court Painter of Johann Wilhelm, Elector of the Palatinate. This prince conferred upon him the honour of knighthood, and we find the painter, as a consequence, signing himself on occasion "Chevalier van Werff." The cold, porcelain-like colour and mechanical finish of this artist in the treatment of the nude are much less appreciated by modern connoisseurs than they were by his contemporaries. Still his general accomplishment and the certainty of his execution, though in a vicious and wholly conventional style, are not to be denied. Van der Werff enjoyed the greatest success during his life-time his works being eagerly sought after and commanding very high prices. The most considerable collections of his paintings are in the Alte Pinakothek of Munich and the Dresden Gallery. The National Gallery contains his portrait by himself.

No. 151. *Venus and Cupid.* Gallery XIV.
1 ft. 5½ in. *h.* by 1 ft. 1 in. *w.*

No. 165. *Shepherd and Shepherdess.* " "
1 ft. 6 in. *h.* by 1 ft. 3 in. *w.*

WESTALL (RICHARD), R.A.

British School. Born at Hertford in 1765. Died in 1836. Apprenticed first to an heraldic engraver, but afterwards (1786) a student at the Royal Academy. He at one time kept house with Sir Thomas Lawrence, who greatly influenced his art. Westall was elected a Royal Academician in 1794. He painted historical, classical, and imaginative subjects, and illustrated Shakespeare, Milton, and the Bible.

No. 566. *Cymon and Iphigenia.* Gallery IX.
7½ in. *h.* by 10 in. *w.*

This painting is the copy on a small scale of a well-known work by Sir Joshua Reynolds, in the picture-gallery at Buckingham Palace.

No. 757. *Venus and Sporting Cupids.* " I.
11½ in. *h.* by 1 ft. 3 in. *w.*

WILKIE (SIR DAVID), R.A.

British School. Born in the parish of Cults, Fifeshire, on the 18th November, 1785. Died on board the *Oriental* steamer, off Gibraltar, on the 1st June, 1841. He was placed in 1799 in the Trustees' Academy at Edinburgh, where he won the prize for the best painting of "Calisto in the Bath of Diana." He came to London in 1805 and became a student at the Royal Academy. His "Village Politicians," exhibited there in 1806, attracted general attention. To this earlier time belong some of his most popular genre pictures, such as "The Blind Fiddler," "Rent Day," "The Cut Finger." He was elected an Associate in 1809, and a Royal Academician in 1811. To the period between 1811 and 1825 belong "Blind Man's Buff," "The Letter of Introduction," "Distraining for Rent," "The Rabbit on the Wall," "The Penny Wedding," "The Reading of the Will," and "Chelsea Pensioners." In 1825 Wilkie made a tour through France, Germany, Italy, and Spain, and there made a careful study of the old masters, and especially of Correggio, Rembrandt, and Velazquez. He then broadened his style, and treated historical subjects and portraiture in preference

to genre, one of his chief works in this second manner being the "John Knox Preaching," painted in 1832, and now in the National Gallery. Several life-size full-lengths, in which the effort to obtain breadth and mastery on this scale is painfully apparent, are in the collection of the Duke of Wellington at Apsley House. Wilkie cannot be said to have added to his fame by this forced development of his art, the result rather of ambition than of true inclination. The peculiarities of his technique, in the later period of his career, have caused an alarming deterioration in many of his paintings of that period. On the death of Sir Thomas Lawrence in 1830, Wilkie was appointed in his place Painter-in-Ordinary to the King, a post which he already filled in Scotland in succession to Sir Henry Raeburn. He was knighted in 1836. In the autumn of 1840 he undertook a tour in the East, going from Constantinople to the Holy Land and Egypt. He expired on board the *Oriental* steamer, off Gibraltar, and his body was consigned with due honours to the deep. This scene has been commemorated by Turner in a famous picture "The Burial of Wilkie," now in the National Gallery. Wilkie's true province is humorous genre based on the closest and most sympathetic observation of types and manners, and happily preserving the individual in the type. His touch, when he confines himself to the scale best suited to it, combines sharpness and breadth with the highest finish.

No. **352.** *Scotch Lassies Dressing.* Gallery XV.

11¼ in. *h.* by 1 ft. 2¼ in. *w.*

Signed: *D. Wilkie, 1824.*

Called by the artist "A Cottage Toilette Scene from the 'Gentle Shepherd.'" Painted in 1823 for Sir Robert Liston.

No. **357.** *A Sportsman Refreshing.* " "

10 in. *h.* by 11¼ in. *w.*

Signed: *D. Wilkie, 1824.*

Called by the artist "The Sportsman." Painted in 1824 for the Hon. General Phipps.

WINTERHALTER (François-Xavier).

German School. Born at Baden-Baden in 1806. Died in 1873. He studied at Munich and Rome, and in 1834 established himself in Paris, where he became the Painter-in-Ordinary of Louis-Philippe, and afterwards of Napoleon III. Winterhalter in this development of his style became to all intents and purposes a

French painter, and it would, perhaps, be more accurate to class him in the French instead of the German School. He painted not a few portraits of Her late Majesty Queen Victoria, of the late Prince Consort, and other members of the Royal Family.

No. **669.** *A Girl of Frascati.*—Water-colour. Gallery XXII.
9 in. *h.* by 7½ in. *w.*

WITTE (EMANUEL DE).

Dutch School. Born, probably at Alkmaar, in 1617. Died at Amsterdam in 1692. Pupil of Evert van Aelst at Delft. He practised his art at Alkmaar, Rotterdam, Delft, and finally, after 1656, at Amsterdam. De Witte is pre-eminent among the Dutch masters of the 17th century as the painter of church interiors peopled by sombre crowds of worshippers, and seen in a luminous half-gloom traversed by bands of bright light. His style in the treatment of these subjects is absolutely opposed to that of the somewhat earlier painters of the Flemish School, Steenwyck the Younger and Pieter Neeffs the Elder, who obtained their chief effects by accuracy of linear perspective, while De Witte realised his by broad and masterly chiaroscuro. In his treatment of colour and light and shade he shows some affinity to Pieter de Hooch.

No. **254.** *Interior of a Protestant Church.* Gallery XIII.
1 ft. 11½ in. *h.* by 1 ft. 5 in. *w.*

Signed: *E. de Witte, A°, 1651.*

Purchased at the Roël-Hodson sale at Amsterdam, in 1872, as "Intérieur d'une Eglise Protestante." It there brought 27,000 gulden. It is one of the finest productions of the artist.

WOUWERMAN (PHILIPS).

Dutch School. Baptized at Haarlem, on the 24th May, 1619; died there on the 19th May, 1668. Pupil of his father, Paulus Joosten Wouwerman, of Frans Hals, Pieter Verbeeck, and Jan Wynants, perhaps also of Pieter de Laer. Philips Wouwerman practised almost exclusively at Haarlem. His art, which is technically of great subtlety and beauty, shows a curious mixture of delicate realism and close observation of nature on the one hand, of conventionality in the conception and arrangement of his figure-subjects on the other. The relation of these vivacious groups to the scenes which they fill with their restless movement is not always a natural and inevitable one, leading the onlooker un-

consciously to accept the composition as a whole, one and indivisible. Many things are beautifully done, but not often is a subject comprehensivly and convincingly presented as a whole. Wouwerman excels particularly in rendering skies of tender blue in which heavy white cumuli hang suspended, and undulating hillocks of silver-grey sand tipped with pale light. The Hermitage at St. Petersburg, the Dresden Gallery, the Louvre, the National Gallery, and the Wallace Collection, among other public collections, contain fine groups of Philips Wouwerman's works. Among the private collections of England, that of the Duke of Wellington, at Apsley House, is one of the richest in this respect.

No. 65. *The Horse Fair.* Gallery XVI.

2 ft. 1 in. *h.* by 2 ft. 10½ in. *w.*

One of the finest works of the master.

No. 144. *Shoeing a Horse.* „ XIV.

1 ft. 1½ in. *h.* by 1 ft. ½ in. *w.*

No. 187. *A Coast Scene with Figures.* „ „

9½ in. *h.* by 1 ft. 1 in. *w.*

No. 193. *A Camp Scene.* „ „

1 ft. 3 in. *h.* by 1 ft. 7¼ in. *w.*

No. 216. *A Coast Scene with Figures.* „ XIII.

1 ft. 3¼ in. *h.* by 1 ft. 1½ in. *w.*

No. 218. *A Stream in Hilly Country.* „ XIV.

2 ft. 2½ in. *h.* by 1 ft. 10½ in. *w.*

Signed with the monogram and initials of the master.

No. 226. *Afternoon Landscape, with a White Horse.* „ XIII.

1 ft. 4½ in. *h.* by 1 ft. 8½ in. *w.*

WIJNANTS (Jan).

Dutch School. Born between 1615 and 1620 at Haarlem. Died probably at Amsterdam after 1682. Little is at present known of his life or artistic training. He married in 1660 at Amsterdam

and settled there. The dates on his pictures range from 1641 to 1679. Wijnants would appear to have exercised considerable influence over the contemporary landscape painters whose art had its origin at Haarlem. The figures in his pictures were inserted for him by Philips Wouwerman while he worked at Haarlem, by Adriaen van de Velde and Lingelbach during his residence at Amsterdam.

No. **160.** *Landscape with Cattle.* Gallery XIV.

2 ft. ¼ in. *h.* by 2 ft. 11 in. *w.*

Signed: *J. Wijnants, 1661.*

The cattle and figures are by Adriaen van de Velde.

No. **190.** *Landscape with a bare Tree.* " "

1 ft. 6½ in. *h.* by 1 ft. 10¾ in. *w.*

Signed: Wijnants, 1658.

No. **249.** *A Hilly Landscape.* " XIII.

1 ft. 10 in. *h.* by 1 ft. 7¼ in. *w.*

The figures are by Adriaen van de Velde.

ZIEM (Felix).

French School. Born at Beaune in 1822. Educated at the art school of Dijon. He is chiefly a painter of marine and architectural subjects in combination, and more especially of Venice and Constantinople. He revels in gorgeous combinations of blue waters, gay shipping, and splendid architecture, realising effects of a showy and brilliant if also of a superficial and scenic character, but conspicuously failing to approach the greater modern painters—such as Turner and Bonington—who have taken Venice as their theme.

No. **366.** *Venice.* Gallery XV.

3 ft. 2¾ in. *h.* by 4 ft. 10¾ in. *w.*

Signed: *Ziem.*

[The following blank pages are provided for memoranda and notes.]

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